

ARCHITECTURE DEPARTMENT

CHINESE UNIVERSITY OF HONG KONG

MASTER OF ARCHITECTURE PROGRAMME 1997-98

DESIGN REPORT

**MUSEUM OF CONTEMPORARY ARTS, KOWLOON PARK,
HONG KONG, 1997-98**

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April 1998



The Road for Art - Art, Architecture & Life.

museum of contemporary art,

Kowloon Park, Hong Kong, 1997-98

design report

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exhibition display in CUHK

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self protrait

Introduction

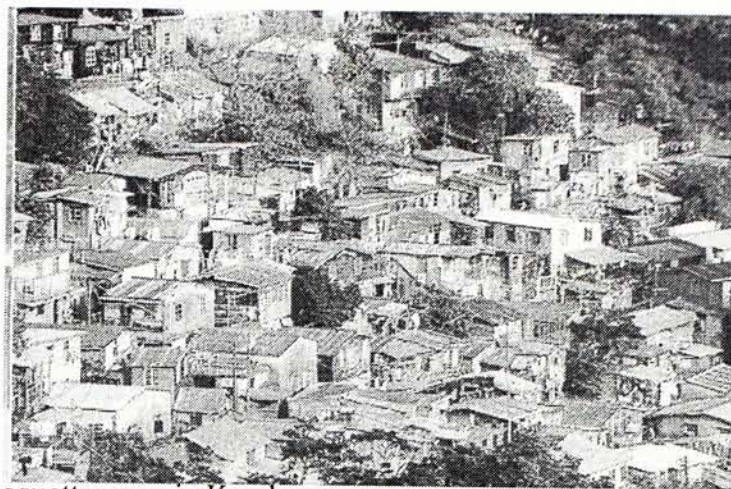
In twenty century, new artistic forms have gradually been increasing their market, integrating new experimental fields and therefore demanding new spaces in which to present them. The institution of a museum of contemporary art is the most forceful target and reflection of contemporary conceptual and social contradictions. The museums of contemporary art produce the greatest passion, confrontation and confusion. The creation of a museum of contemporary art has been a constant challenge since the late nineteen century: to build the containers suitable for artistic manifestations which are constantly attempting to break moulds, reset limits; to propose new spaces as the spectator's way of looking at art is transformed. The design process of the museum of contemporary art is the excellent platform for contemporary architects or students express their professional intelligence and special architectural interests directly.

The following essay describes squatter housing that is one of the characteristic spaces in Hong Kong. Its organic megastructure and humanized context inspired the creation of this thesis project.



anti-monument

The squatter housing



squatter area in Kowloon

You never want your home located at the squatter area in Diamond Hill village, Kowloon, Hong Kong. It had never looked more shamelessly rude, more violent, more sinful to some eyes, but actually beautiful to others by its successful organic megastructure. Its existence is not set for timeless but for the growth and transformation based on the needs from the whole community. The process of demolition and rebuilding are happening all the time.

During the Cultural Revolution in mainland China, large numbers of Chinese fled to Hong Kong from 1960s to 70s. The lack of natural resources in this small island limited its economic growth and population capacity. The immigration bomb caused a serious housing problem to Hong Kong society. Without any government's policy support, those immigrants could only survive by self-sufficient ways. Therefore, the squatter house has been a heaven for those on the fringes of colonial society - poor Chinese immigrant families. It provides a cheap housing shelter for suffering, poor Chinese. Moreover, government refused to control and take notice of the squatter area, so the development of squatter area has not any legislation and with little regard for basic services or building standards.

The squatter houses are a whole unique micro-city. Each house is a temporary structure only. While you are standing in front of the squatter area, the impression from the squatter area gives a messy and disorder composition of physical elements. No axial linkage is observed but only rust, damaged structures and rubbish are fully distributed in the picture. The squatter houses are built at different times and of different height and materials. They are stuck together without any regulations' constraints and looked like a roughly made paper artwork giving a sense of

confusion. Most are wooden buildings with a post and beam system to support the light corrugated metal sheets roofing by the fastest and cheapest construction method. The building envelope is simply covered with a layer of waterproofing substances which can be new or recycled wood planks, metal sheets or plastic fabrics.

When the squatter houses are compared to the thriving low-rise residential community for the middle class in Hong Lok Yuen Estate, New Territories, this 1980s built garden houses are a contrast style of living to the squatter houses. Hong Lok Yuen Estate was a project development with a town center, parks, a country club and an international school. The cubic modern houses which were designed into several basic modules by concrete were orderly dispersed in according to the well planning layout created by professional designers. The exterior finishing is neatly painted in fancy colors. They all presented a sense of leisure and superior status in society but also a rigid site organization and repeatedly modularized format.

The squatter area is the physical platform for individuality. Although each individual house cannot be clearly defined by measuring dimension, it is balanced by the respect, power, and money. The irregular edge in between two buildings is ambiguously made by the horizontal extension of roof structure or the distortion of old structure. These simply constructed houses fulfill only their basic needs and living standard. Although they are not restricted to build any form or shape, they intend to follow the same neighborhood housing style with modification and improvement. Following the similar precedents can minimize the happening of construction faults in low cost houses and is a way of learning process from daily life. While the whole project of Hong Lok Yuen was directed by one developer and design architect, all construction program or design details are well planned and strictly

controlled in an efficient manner. The standardized boxes' design are finalized but remind the image of industrial massing production of cubic houses.

The building facade's function is as similar as the appearance of human being which is not only to show off the beauty of perfection but also to reflect the individual human's personality. Each garden house in Hong Lok Yuen is modeled overall harmony in modern classics through the use of tectonic structure, red clay roof tiles and fancy colors paint on exterior wall. However, the characteristics of each individual family are bounded inside the concrete shell. Few interesting characters of the households shall only be observed and predicted in detail from the decorations decided by the households. They are the pattern of metal gate, the style of dressing hanged out to dry or the treatment on small garden at front elevation.



elevation

The mix and match of corrugated metal, plastic or wooden wall panel is the art of squatter house's facade. Construction proceeded by sight and by hand, with the result that the performance would be solely influenced by the workers' subjective judgment, mood or understanding on the materials. This construction process is a similar style as hand-crafting, so the laying of finishing materials always makes an irregular but not a straight grid format. However, these grid lines which seem to be drawn by a little child without the plastic rule have the power to break down the sense of stiffness in building object. These lines show the ignorance of builder to traditional architectural classics that focusing on the perfection of building details. The ignorance also represents a simple task - the house for short period of time. They would leave soon. The unfinished look of the front door or steps at the front creates the impression that the house, like many in the neighbor, was being renovated by amateurs and designed without architects. The refuse such as metal window frame or metal gate is now reused as the railing along the boundary. Other similarly looking effects were also without carefully planned. The living belongings are freely put at the house entrance, the sign board representing the God of land and door, the red plastic bags for storing being



front door of squatter house

hanged and a piece of broken sweeper.

The squatter house has a totally self-support, land-locked, extra-legal community of a lot of people crammed into a tiny space, each with one simple idea in mind and that is also the basic concept to most Hong Kong people: survival and leaving.

That is why people can bear the messy and poor hygiene. They are waiting for the date to leave with wealth and luck.

The streets in squatter area are composed of different strips of empty spaces interlocking together. The circulation space exists after the squatter houses have been located. They form a narrow network of streets and alleyways, but some are no more than a meter across. These are busy thoroughfares shared by residents. However, they are disposed of the organic and the inorganic rubbish unless that should be allowed for people to pass through. They were dark and damp alleys, decorated with illegal electricity cables, water pipes. People can travel to the same destination on various routes at different angles and different height. The streets are so narrow that when you stretch your arms you can touch buildings on either side. Immediately you are in, the symphony of nasty smell commenced: the damp, first of all, and underlying all the others. Then, as you progressed, the sweet smells can be come from the burning of charcoal, sweet and sour cooking, and of immense again, of growth of fungi. The residents always open their doors while leaving their metal gates closed in order to enhance air circulation in the house unit. Therefore, you can hear the clacking of mahjong tiles, the remix sound of music from television, radio or the dialogue among the neighbors.

The only penetrated light was from a narrow strip of sky. Natural light penetrated to street level only in those few places where narrow gaps had been left between buildings. Sometime the apparent narrowness of the street is increased by the densely built structures along the street that limit the amount of daylight at street level. Sometime the light is obscured by plastic bags or assorted rubbish. This causes the variety of lighting within the street space.

Such alleys are alive with these different senses of lighting, smelling and sound. These resulted in an environment as richly varied and as sensual as anything in the heart of the tropical forest, a modern jungle. Once other residents pass by, this allows for

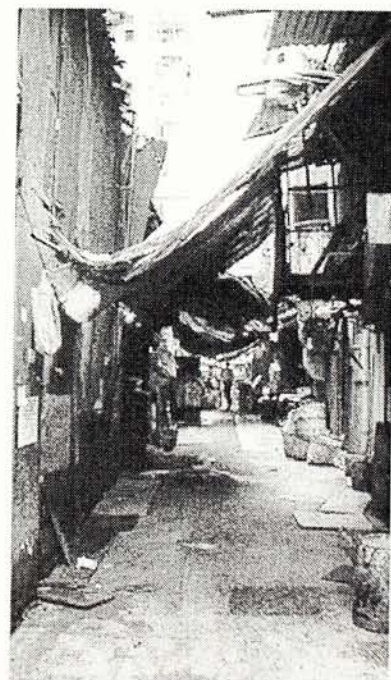
contact between the inhabitants living in this micro-city. That is an interaction of life. There is a tremendous sense of communal bonding.

The house owner's name, building number, street painting and slogan were usually painted on the wall materials without a careful measure. They can be admired as a dispersal of some small decorations around the space. There is a dynamic flow of contextual information behind the symbols. They are to register a clear visual signpost amid the area's chaotic alleyways. They are the record of neighborhood's emotion of pleasantness and dissatisfaction. But all mentioned above are prohibited in the big housing estate.

The charm of squatter house is from all its horrible shortcomings, its builders and residents succeeded in creating the an organic city what contemporary architects failed to do with fully supporting by financial resources and expertise. The space is not defined rigidly for the human life but remaining in responsive to the variable requirements of its inhabitants, revealing the architectural and social chaos of the modern city, yet creating also a warm and intimate single huge household.

Bibliography

1. Greg Girard and Ian Lambot, *City of Darkness - life in Kowloon City*, Watermark Publication (UK) Limited, 1993
2. Suenn Ho, *Kowloon city*, Sunshine printing Co. (HK), Hong Kong, 1993



the corridor

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1.0 Existing state

1.1 Project background

Hong Kong Museum of Art (MOA) collects over ten thousand art pieces but only 10% collections can be exhibited temporarily to the public. There are about two thousand contemporary art pieces now in the museum. It is inevitable that only 5% of them can be placed inside the contemporary art gallery inside MOA or for other temporary exhibition purpose. Moreover, The percentage of uses of galleries in Hong Kong Visual Art Center increased from 76% (1992/93) to 97% (1995/96). This reflected that the needs of local artists for the exhibition areas also are increasing.

In September 1996, the Council approved in principle the conversion of the Museum of History premises at Kowloon Park into Hong Kong Museum of Contemporary art and art education. Planning of the new museum is in progress pending the availability of the site in mid 1999. If the funding for the project is approved by the Government, detailed planning can commence in late 1998 and can be completed by late 1999. If all goes well, construction works can start in mid 2000 and be completed in mid 2002.*1

*1. item 4.25, *The Five-Year Plan of the Provisional Urban Council's Museums Select Committee, consultation paper*, Urban Council, Sep 1997.

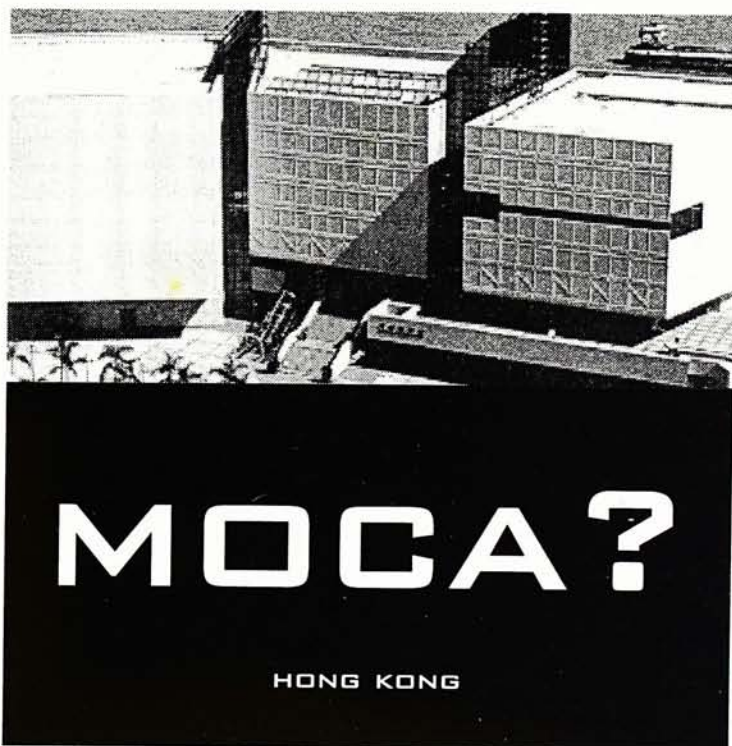
1.2 Project objectives

According to the document obtained from Chief Curator, the Urban Council has the following architectural design preferences for MOCA:

1. maximizing space available from the site of the Museum of History,
2. providing a self-contained contemporary art museum, and
3. reflecting the state of the art in contemporary architecture in:
 - aesthetics
 - user-friendliness
 - environmental harmony
 - energy conservation
 - maintenance efficiency
 - flexibility of usage
 - long life span



newspaper report on this development



what is the new moca?

1.3 Terminology of Hong Kong contemporary art

Artworks innovated by the artists who were born after 1911 or still alive are classified as the field of contemporary art. The contemporary art pieces should also reflect the advancement of economic and cultural growth in Hong Kong.

The contemporary art development in Hong Kong goes into following four different streams:

Fine Arts: painting, printing, drawing, calligraphy, photography, sculpture, installation, earth/environment

Applied Art: applied design, photography, cinematic art, architecture

Video Art: cinematic art

Public Art: commission/sculpture park, mural, decoration

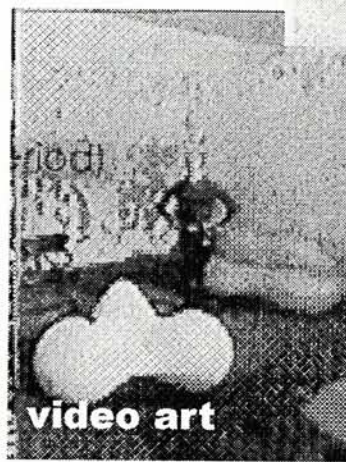
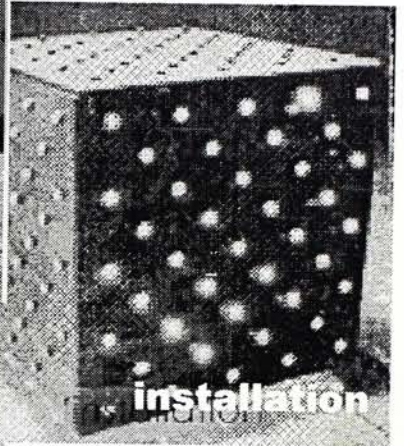
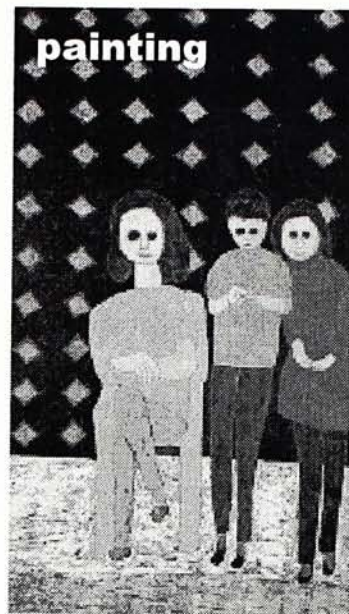
1.4 Client - Urban Council

Since the sixties, the UC has taken on a leading role in the promotion of art and recreation. UC is currently still the most influential establishment on the development of visual arts in Hong Kong because of its resources in funding and venues.

The most important UC institutions which specialize in visual arts. In the MOCA project, the curator of MOA would be the project manager to schedule the MOCA's requirements and direct both architectural and art related programme for the development of MOCA.

1.5 Project finance

In according to the minute no. MUS/85/97 dated 22.9.97, the estimated contract sum of ASD's proposed scheme C shall be 198 millions (including 10% contingency, but excluding the cost of furniture and equipment, 165 on-cost and others) or \$27,500 /sm. This new project would follow the same financial planning.



Hong Kong
contemporary art



香港市政局

HONG KONG URBAN COUNCIL



client's structure

1.6 Users

The museum will have an educational focus to assist visitors to understand the meaning of contemporary art. The museum will also act as a center of exhibition and associated creative and educational activities relating to local art.

In addition, the museum will provide exhibition space for experimental art display and different states of form to display. It also should include some artworks which can be touched by blind persons as to initiate their interest of art creation.*1

*1. items no. 5 & 6, *the minutes of MUS/71/96 of the Museums Select Committee*, Urban Council, 13 Sep 1996.

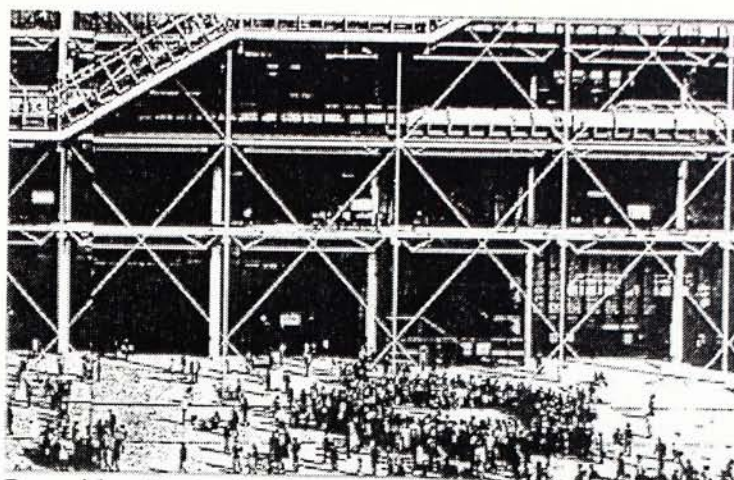
1.7 Context

Kowloon Park, which was originally the site of a military barracks, was until recently a rather shabby affair. There was an aviary with rather gloomy inhabitants, a little museum and a running track. The extension and complete redesign of this 37-acre "green lung" in the crowded Tsim Sha Tsui section of Kowloon, was a project for the Urban Council of Hong Kong, funded and project managed by the Royal Hong Kong.

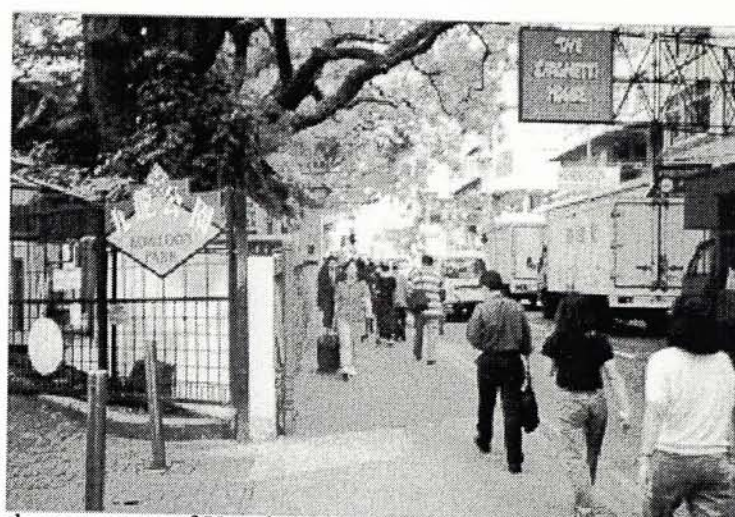
Derel Walker Associates was asked to work up a development strategy for the park as a whole and to design a major Olympic sports facility including sports halls and a swimming complex incorporating an Olympic-style 50-metre competition pool. The recreational facilities includes a Chinese garden, children's play areas, an aviary, a mini-soccer pitch and basketball courts. Because of the difference in levels between the eastern part of the park area and Nathan Road, opportunity has been taken to extend the park area over the roofs of three blocks of one and two-storey shops with basements named Park Lane which fronts onto the western side of Nathan.

The existing Museum of Hong Kong History was an old barrack originally built in 1910 and an extension block was added in 1989 after.

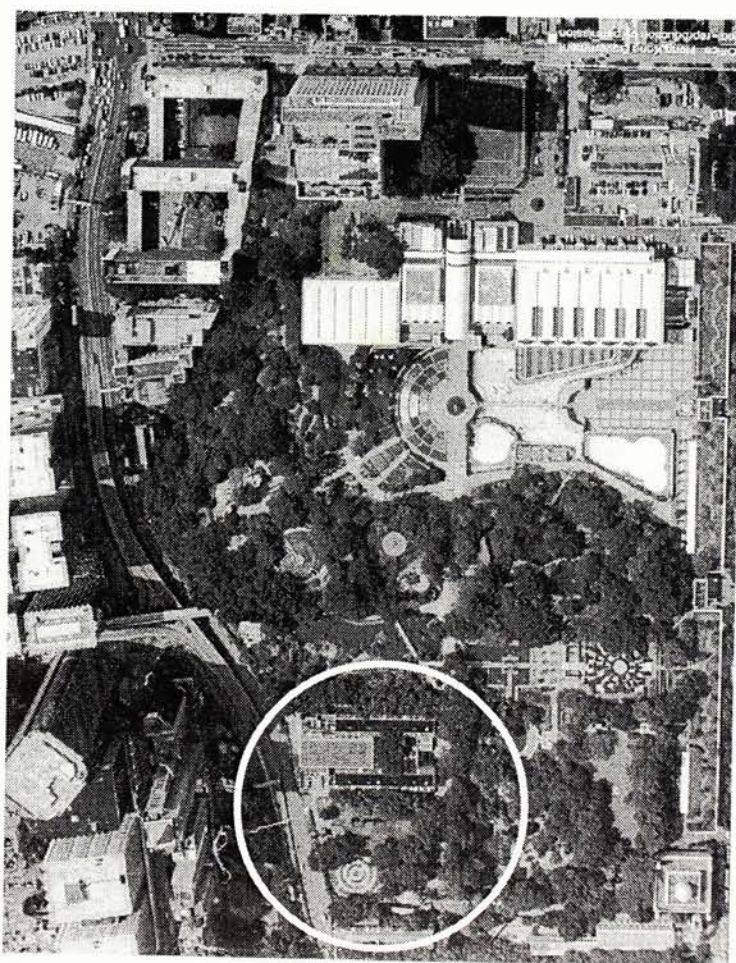
1. Schedule of Amendments to the Draft Tsim Sha Tsui Outline Zoning Plan no. S/K1/8, *The Town Planning Ordinance (Charter 131)*, The Town Planning Board, amended in 1996
2. Pal C. K. Leung, *Thesis report : Amenity Facilities in Victoria Park*, The Chinese University of Hong Kong, Hong Kong, 1997



Pompidou Center in France is a culture center



the entrance of Kowloon Park at Haiphong Road



the aerial photo of Kowloon Park

1.8 Site constraints

In according to *Engineering Conditions for Government Projects for Comprehensive Development of Kowloon Park*,

Clause 1 - Use

The site shall be used for recreational, cultural, sports and amenity purposes, including swimming pools and games hall, in connection with the Urban Council's overall development of Kowloon Park.

Clause 28 - Height restriction

For open space/amenity area (area other than the swimming and sports complex and museums), any part of any structure shall not exceed the height of 10.668 metres above the mean formation level of the land on which it stands and the maximum area of the land that may be built over shall not exceed 5% of the area.

Clause 29 - Building & other conditions

No works shall be carried out within the area of the Mass Transit Inner Reserve at the south east corner of the site except as may be agreed by the MTO and any changes in levels within this reserve must first be agreed by MTO.

Clause 30 - Building & other conditions

The vertical or horizontal stress on any part of the MTR underground structures due to the erection of any agreed structures and filling etc. Including loads arising during construction shall not be increased by more than 20KN/s.m.

1.9 Schedule of Accommodation

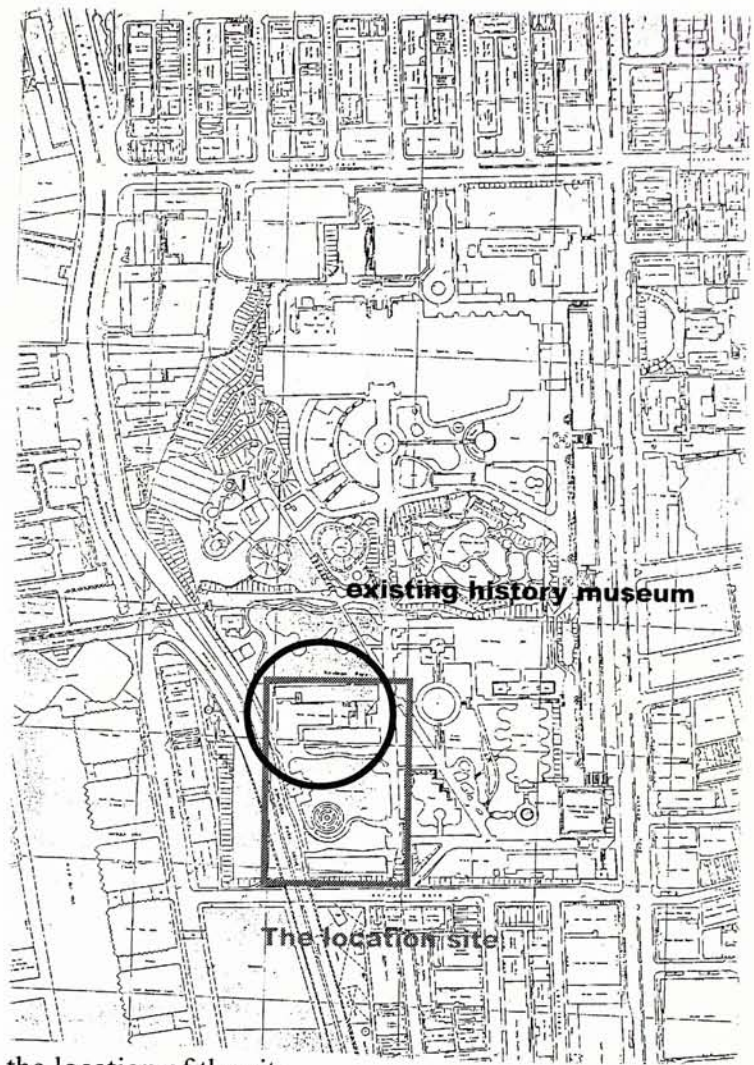
The programme of accommodation will incorporate the schedule proposed by ASD noted in appendix 1 of meeting minutes no. MUS/85/97 which reflects the basic needs of client. The new schedule will be evaluated in refer to it.

1. Exhibition galleries

With the increase in diversity and instability of artistic trends, the gallery space should allow adequate spatial volume to house different sizes and mediums of artworks insides.

The gross floor area is defined under the PUC's current and future collections.

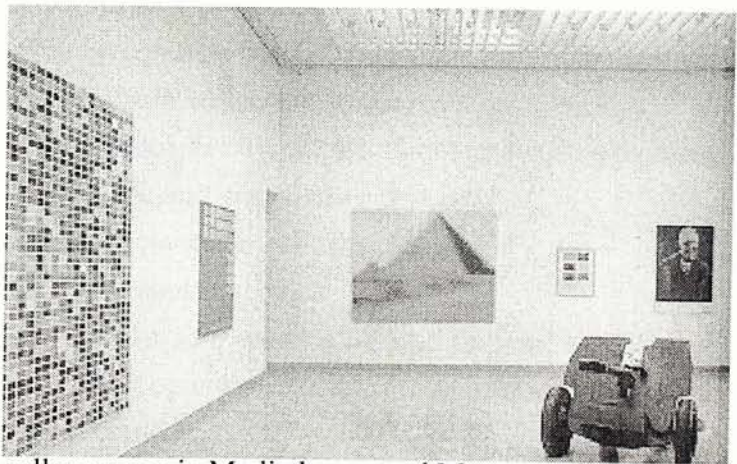
Required gallery ceiling height: 3.5 min. to infinitive
However, the form of exhibition interface should be adjusted in flexibility concerns. The space should be



the location of the site



the park's main axis



gallery space in Mediatheque and Museum of Contemporary art, Nime, France

allowed for accommodating both permanent and temporary exhibitions or either purpose.

a. Temporary exhibition galleries

They have the same design requirements as the permanent usage.

This is to incorporate the mission of PUC to encourage the young artists or professionals to demonstrate their own art collections.

Separated services and access need to be provided for its independently opening hours.

2. Library

The MOCA library would have a comprehensive collections of art books and scholarly books for research.

3. Research activities & archive

This purpose is to develop a documentary collections of contemporary art in Hong Kong. The system opens all information to public and scholars.

4. Cafe and restaurant

This improvement of work is in according to the 'suggestions to MOA'. The restaurant will provide a place of rest and leisure for the visitors and open to the public.

Now only a McDonald fast food restaurant and store provide little indoor seating places for them. If high quality of services is provided, this cafe and restaurant will attract all visitors from the museum, Kowloon Park and Tsim Sha Tsui.

There can be an artist quarter where artists can meet and exchange ideas.

50% supporting services and circulation area is required for 50 persons serviced restaurant. One person requires 1 s.m. approximately.

4. Lecture room

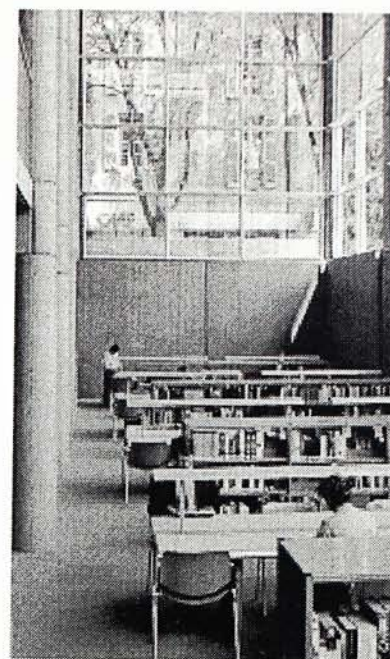
It is provided for presenting educational programmes to public. The programmes include lectures to increase the interest and knowledge of users on art and the description of MOCA.

5. Book and art supply store

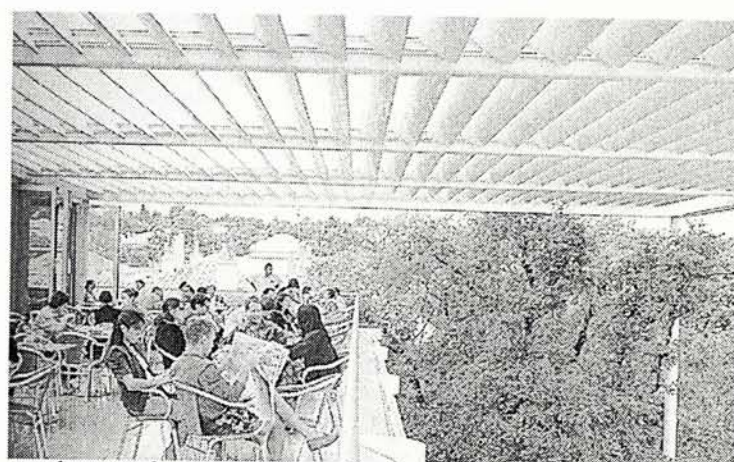
The bookstore which has a broad range of art books and materials available, is a attractive spot to visitors, professional and public.

6. Ceramic studio

Ceramics courses usually generate 100% enrollment, constituting the most popular courses in existing MOA, while the print-making courses usually attract only 50% enrollment.



library



outdoor cafe attracts people to stay

7. Painting studio

There is still lack of space for artists to painting. The size of artworks is limited.

8. Video studio

There is still a lack opportunity for artists to learn or to do the latest technology on art e.g. medium art.

9. Exhibition preparation areas

Area is requested by client's planning for development.

10. Museum collection stores

Area is requested by client's planning for development.

11. Offices and supporting services

Area is requested by client's planning for development.

12. Two scholar studios

Individual studio space is allowed for taking MOCA research programme that invites visiting scholars to do the art creation.

Schedule of Accommodation

Public area		Area (s. m.)
1. Exhibition areas		
1.1	Total Exhibition Gallery	3853
2. Visitors Services Facilities		
2.1	Lecture Room	190
2.2	Café	108
2.4	Book & art supply Shop	103
3. Artists Studios		
3.1	Ceramic studio	190
3.2	Video studio	159
3.3	Scholar studio I	50
3.4	Scholar studio II	50
Restricted Area		Area (s. m.)
4. Exhibition Preparation Areas		
4.1	Carpentry Workshop	78
4.2	Crate Storage	45
4.3	Unpacking Examination Area	43
4.4	Display Equipment Store	178
5. Museum Collection Stores		
5.1	Painting Collection Store	174
5.2	Ceramic & Sculpture Collection Store	180
6. Offices and Supporting Services		
6.1	Security Control Room	30
6.2	Publication Store	56
6.3	Conservation Laboratory	108
6.4	Photographic Studio	159
6.5	Offices	234
6.6	Building Management Office	78
6.7	Hong Kong Artists Archive Study Room	159
6.8	Building Maintenance Rooms and Circulation areas	2527
6.9	washroom	as required
Gross Floor Area Total:		9100

2.0 Design process

The project would interpret the function and existence of contemporary art museum under the basic needs of three different groups of people:

a. Artists

Neutral and flexible building structure for contemporary artworks exhibition and acting performance

b. Visitors

A dominant public space attracting people to view the art, meet friends and relax inside

c. Administrators

Flexible structure for effective management

The spatial concept would express and incorporate the unique context of Kowloon Park and Hong Kong.

The image of MOCA would directly express the spirit of Hong Kong contemporary art.

2.1 Site selection

The proposed site where locates at the existing History Museum of Hong Kong, Kowloon Park, Tsim Sha Tsui, is the prominent choice with the following factors.

1. Accessibility

Kowloon Park is located at the centre of Tsim Sha Tsui and besides to metro station and public bus-stops which provides the bus routes to other parts of Kowloon and New Territories. There are only 5 to seven minutes walk taken from metro exit to the site inside the park.

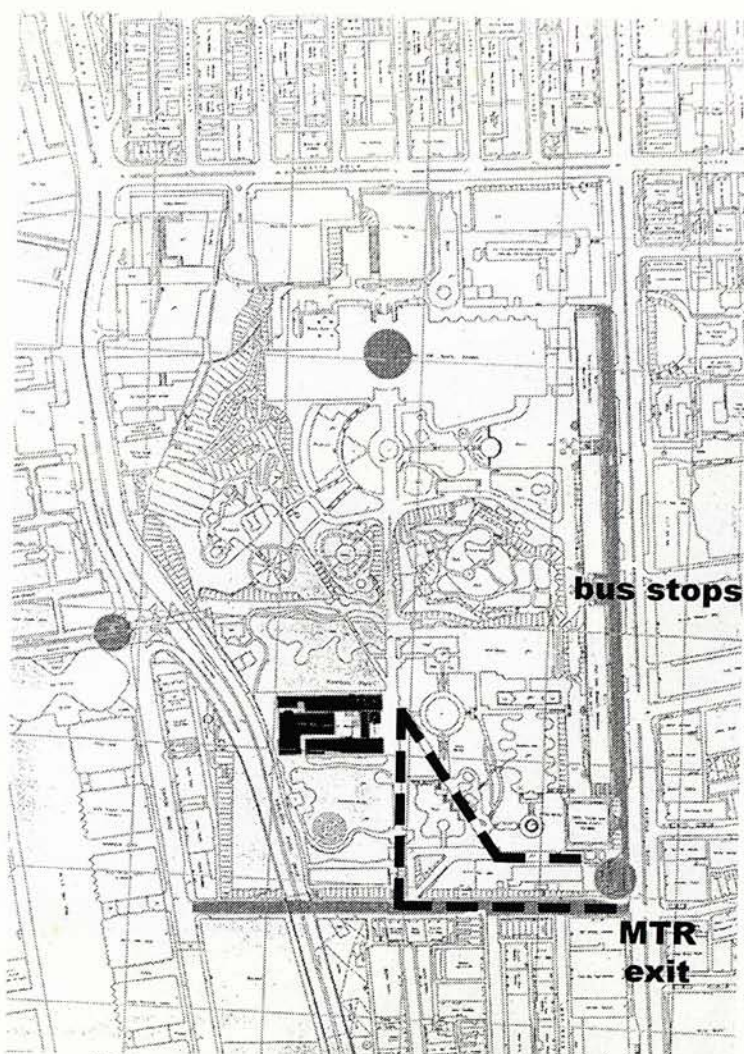
2. Educational concern

In the same district, there are other public museum organised by PUC such as Museum of Art, Science Museum, Space Museum and the new Hong Kong Museum of History. Therefore, this is convenient for all kinds of people to visit above series of museum.

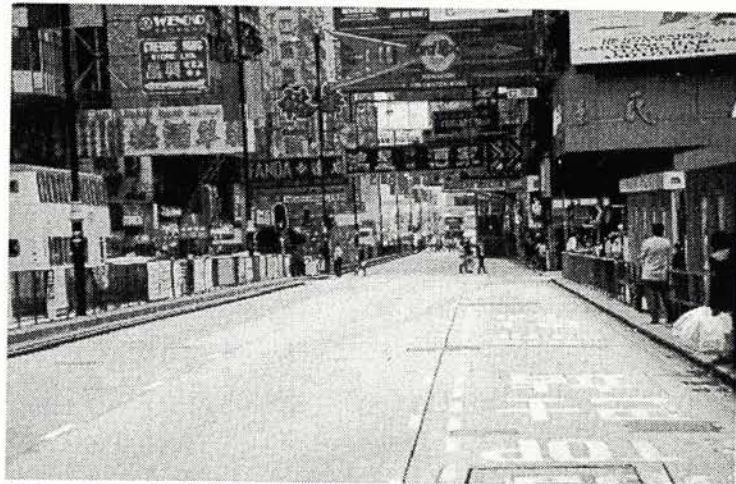
3. Popularity It is a big green area existing within one of the highest density environment of retail, commercial, private housing, office and tourist area. All kinds of people like to enjoy the time or use the facilities provided there. The proposed site is at the south-west corner of the park.

4. Feasible to PUC's project

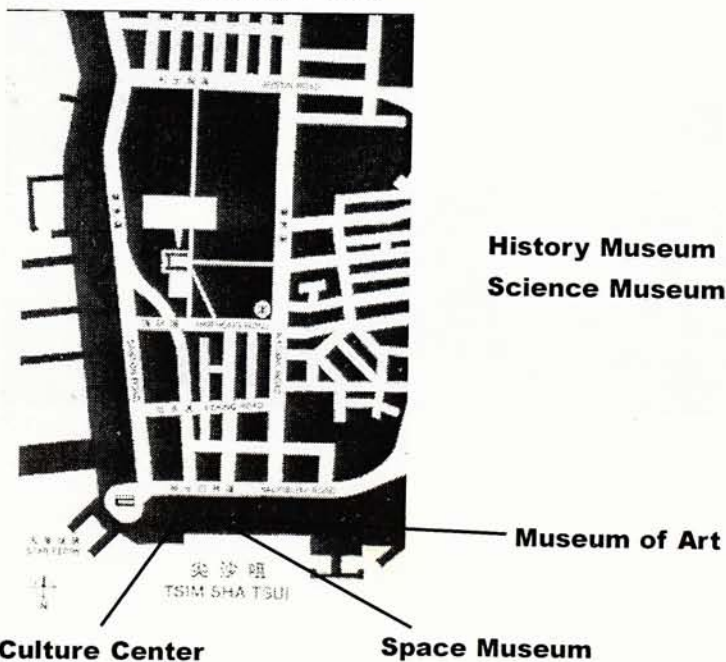
As the site is the property of Urban Council, the proposed site area shall be defined under the feasibility report advised by the design consultant. The project need not wait for another government grant lands.



accessibility of the site



Tsim Sha Tsui (Nathan Road)



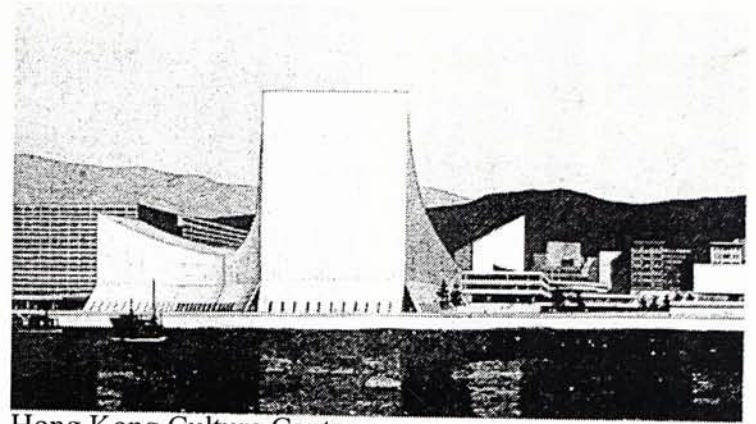
Most museums located at Tsim Sha Tsui

2.2 Fact and issues

2.2.1 Fact - context

the design concepts of government buildings in Hong Kong are mixture of ridiculous approaches

- the facade provides minimum numbers of openings at this prominent site, Victoria Harbour waterfront
- ceramic tiles were used as this grand building's skin

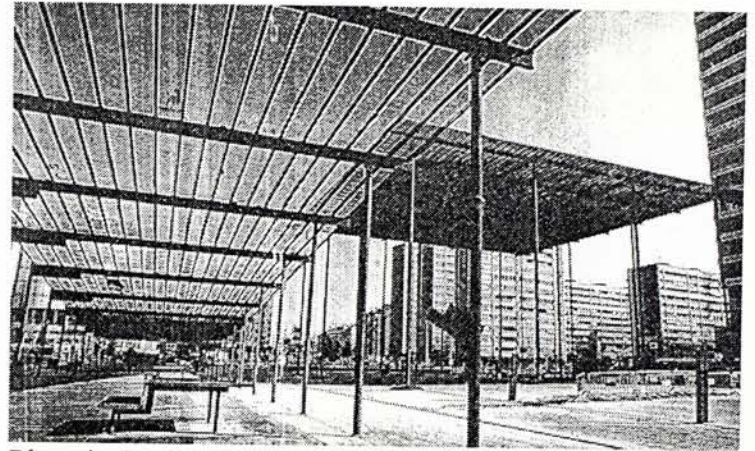


Hong Kong Culture Center

Issue - image

government should not have any routine for designing a building as the building image reflects government's openness on policy

- a plaza is designed without any green area but with only simple elements that gives a sense of grey tone
- The space allows public to think about the new meaning of contemporary plaza in Spain

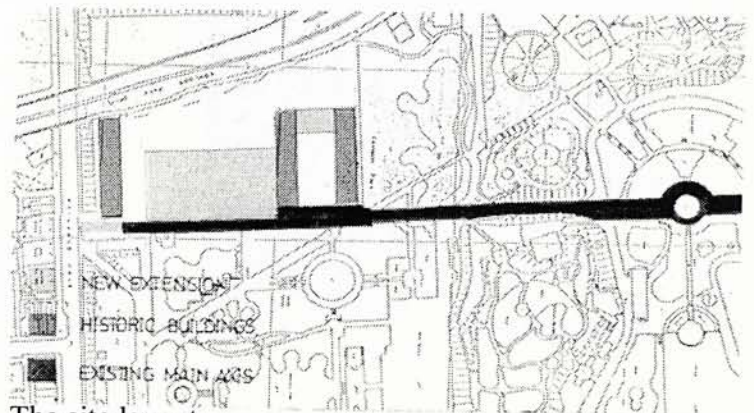


Plaza in Spain

2.2.2 Fact - site

the existing central axis in Kowloon Park connects three historic buildings and the new museum

- main circulation space connects northern to southern part of Kowloon Park



The site layout

Issue - interaction

the interest of circulation space is that allows different kinds of human activities happening at the same time

- you are passing through the shops selling fruit, fish andetc, and feel that the spatial quality is being changed by the chaotic pedestrian flow and natural lighting inside the street



Street life in Hong Kong

2.2.3 Fact - users' value

people need physical and psychological recreation space during weekend or after office hours in weekdays

- the space allows you to read a book, to talk, to smile and to think

Issue - personization

the museum's facilities provided should draw the public interest

-you find the food you like...

- sir! a cup of cappuccino or Pu Li?

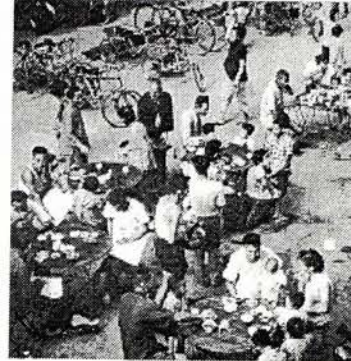
- performance art, an action and emotion



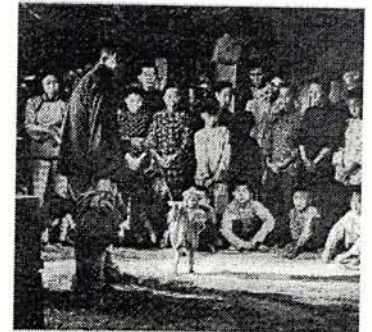
you find the food you like...



sir! a cup of cappuccino or Pu Li?



performance art, an action and emotion



activities

2.2.4 Fact - users

laymen don't understand the beauty of contemporary art and don't feel that the grand architecture design is an user-friendly design to their group.

- A grand stair is placed at the main entrance of Hong Kong art museum

- monumental object is put on the site

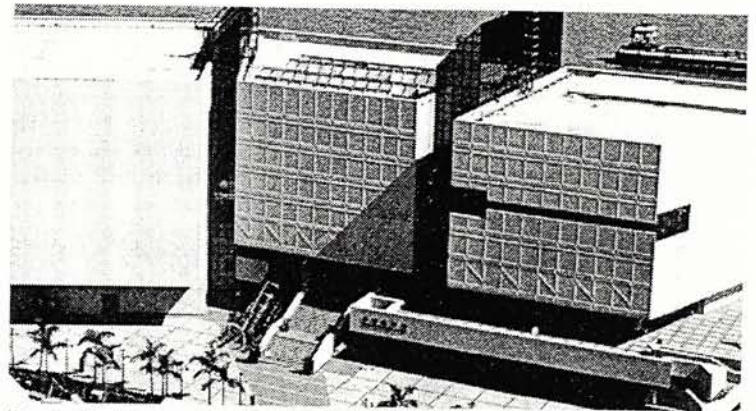
Issue - mood of Hong Kong

users can feel that the architecture of moca is a part of their daily life, environment and experience

- the only housing type which can be experienced by non-rich people in Hong Kong, is the houses in squatter area

- Temporary balcony structure is one of the Hong Kong non-stereotyped architecture reflecting the users' needs in housing

- our own culture's cafe let you feel free to eat and talk



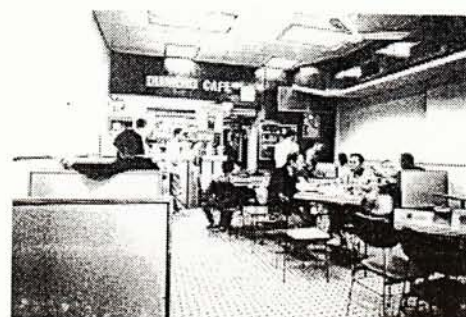
Hong Kong Museum of Art



house and human



balcony cage



local restaurant

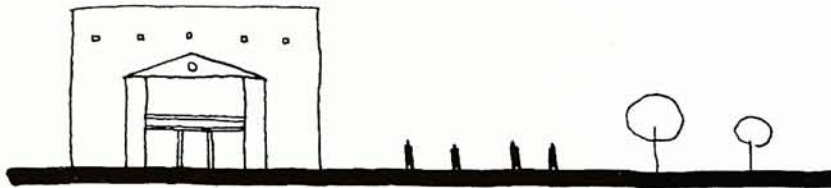
2.3 Design response

2.3.1 fact - context

issue: image
responses: house and human relationship

1. ISSUE — IMAGE

Mr. Big



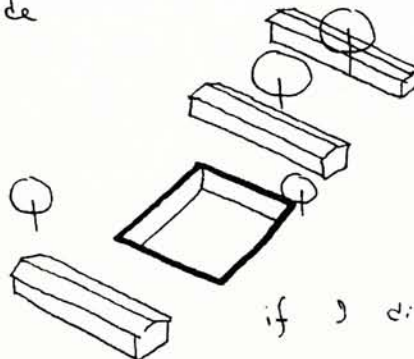
intimate distance
↔

ARCHITECTURE
& PUBLIC

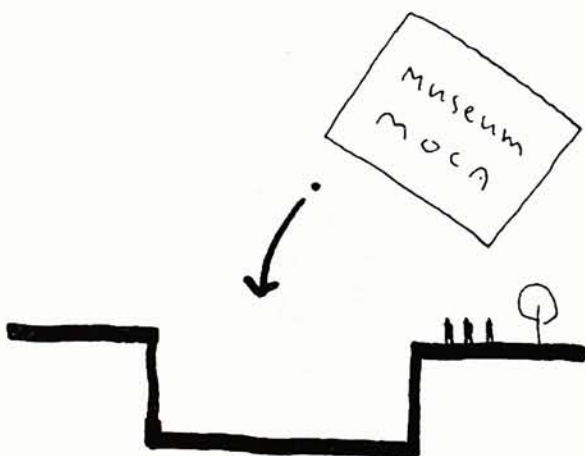


as the museum programme required, certain "Large"
volume of space should provide

oh!
xxxL-size!



if I dig a
big h



image



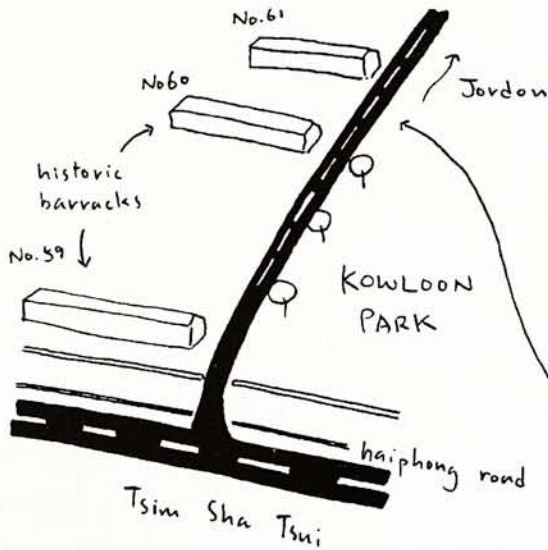
ANTI - MONUMENT

2.3.2 Fact - site

issue: interaction

responses: take advantages of site context & behaviour settings to enhance the interaction between public and

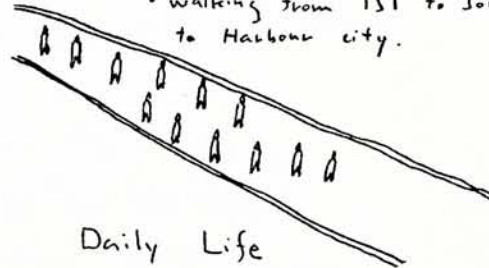
1. issue — SITE & BEHAVIOUR SETTINGS.



- main axis

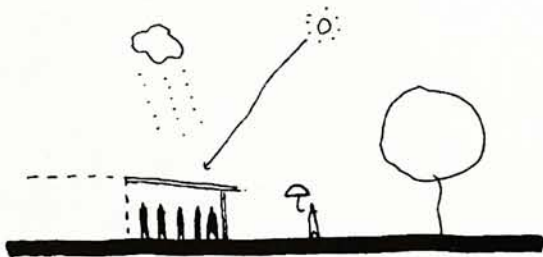


• walking from TST to Jordon to Harbour city.



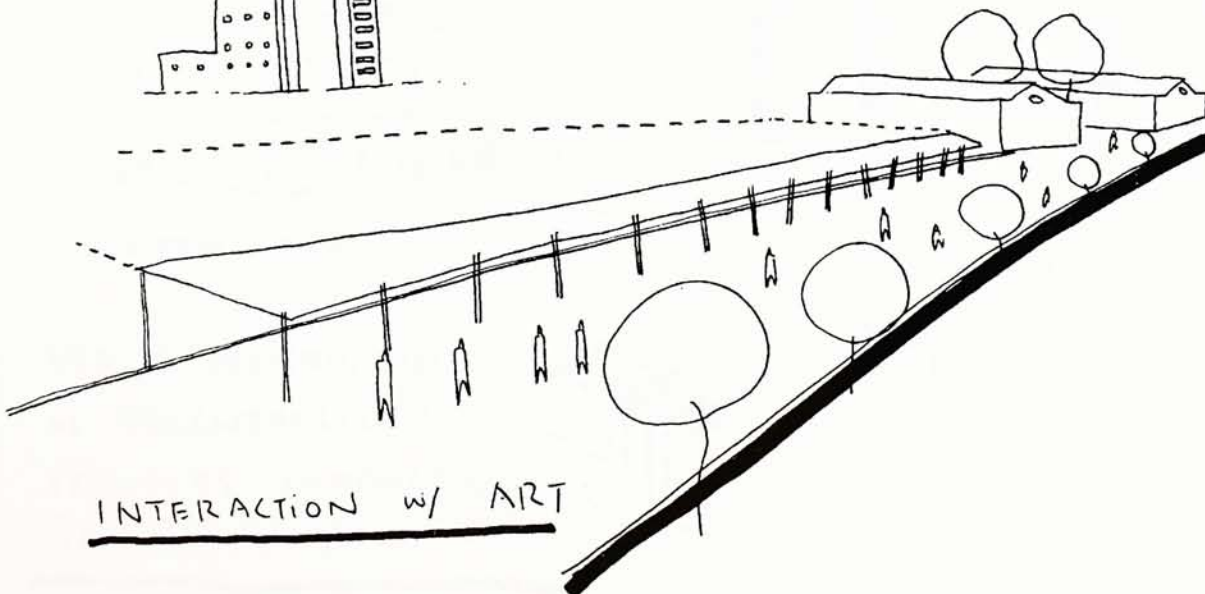
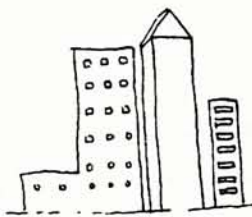
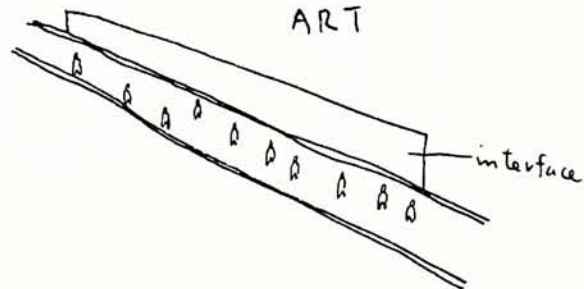
Daily Life

- walking walking
watching watching
thinking thinking



people prefer to walk under protection if

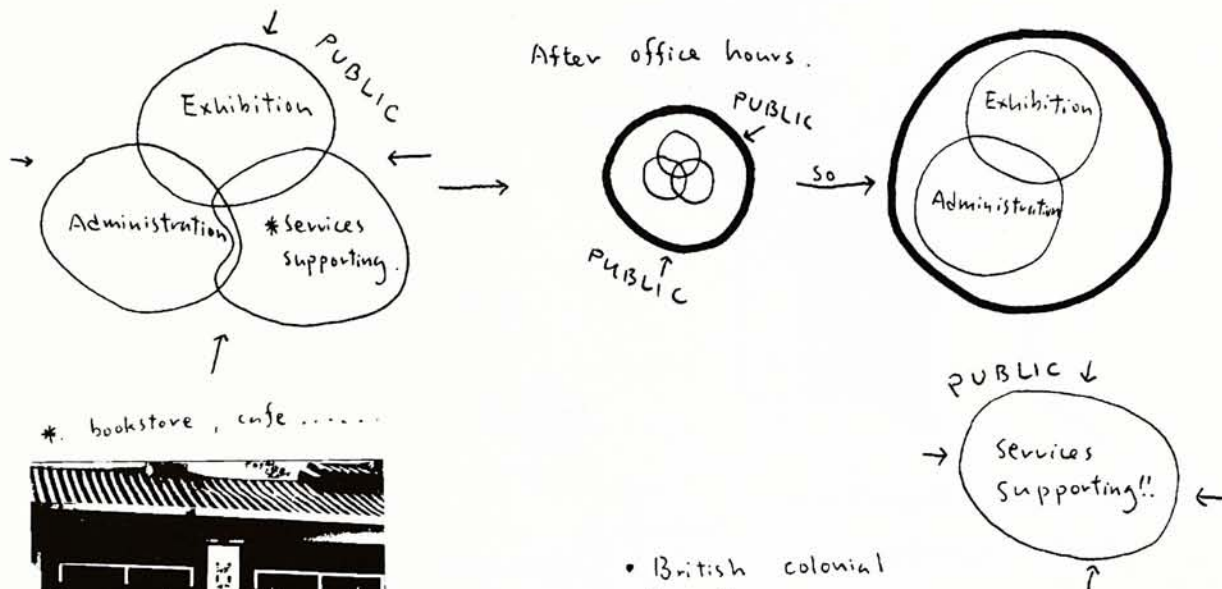
ART



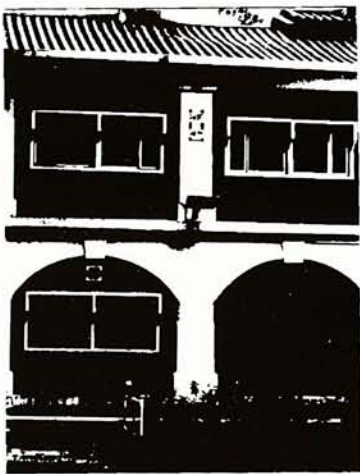
2.3.3 fact - users' values

issue: site & personization
 responses: decentralized supporting facilities to attract people to stay after the working hours

ISSUE — SITE & PERSONIZATION

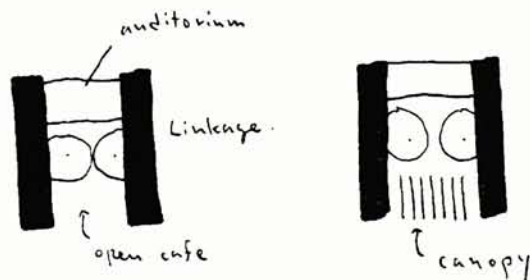
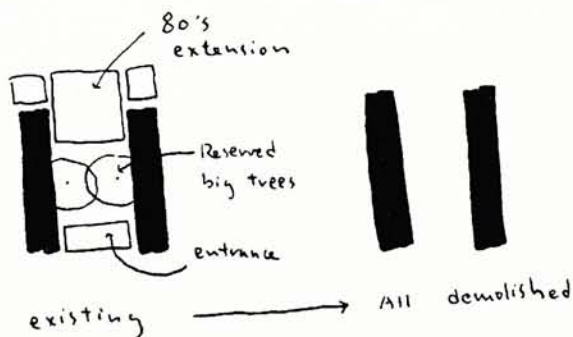
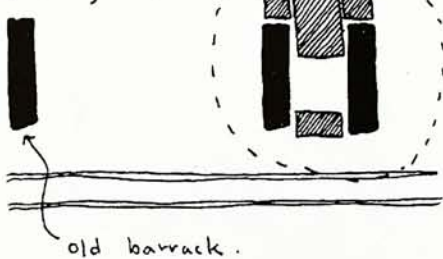


* bookstore, cafe

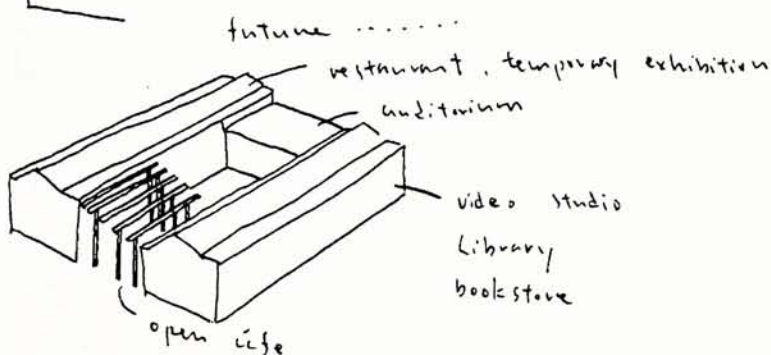


- British colonial "Style"
- 89 years old
- destroyed by last modern renovation

Existing Layout



USE of HISTORIC BLDG
 as DECENTRALIZED
 SERVICES SUPPORTING
 AREA

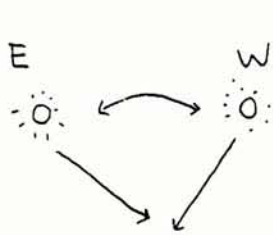


2.3.4 Fact - users

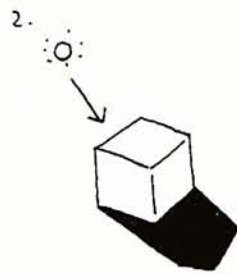
issue: mood of Hong Kong
 responses: the chaotic sense of Hong Kong urban context comes from the variety of changes in which lighting is one of the major element. Spiritual lighting effect honors this quality of space.

ISSUE - MOOD

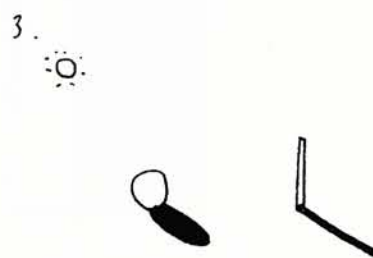
the variety of natural sunlight comes from 3 things



• sun changing direction

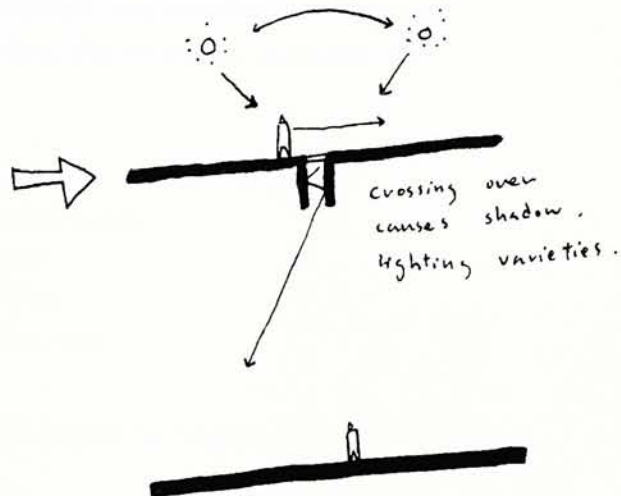
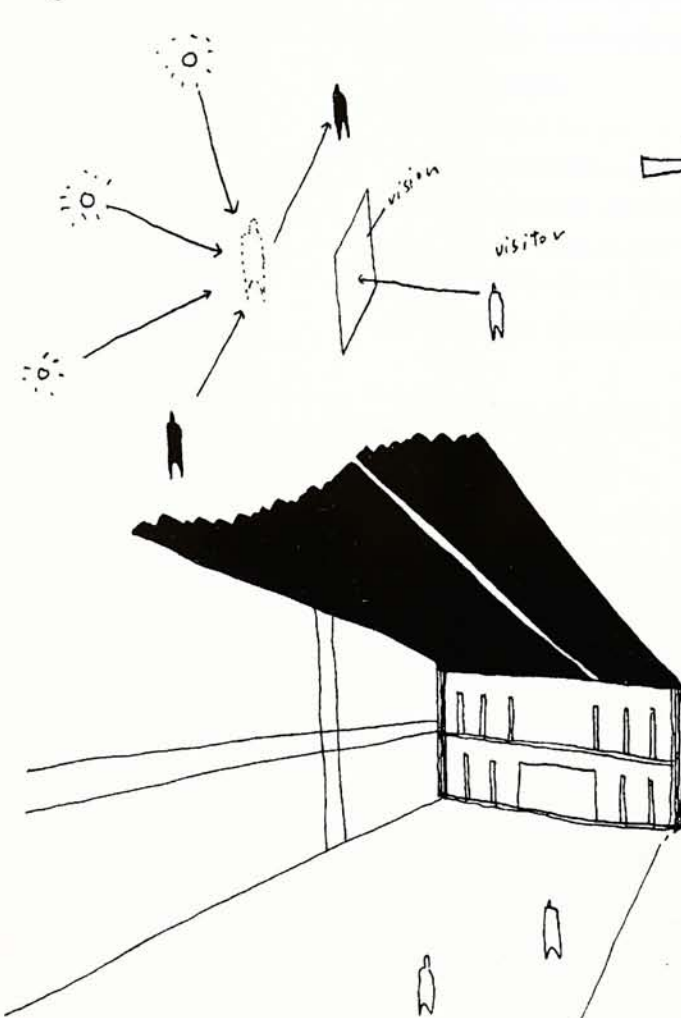


• the changing shape of shadow



• different shapes of shadow by different objects.

if I combine 3 things



THE SPIRIT - VARIETY OF SUNLIGHT



3.0 Final project

3.1 Introduction

In order to accommodate enough facilities needed for art displays, supporting services and the public activities, the complex includes six components:

- a. the road for art
- b. new exhibition space
- c. independent activity center
- d. open studio at roof
- e. administration block
- f. services supporting area

Four ideas would be kept during the whole design process:

- a. interaction among art, architecture and daily life
- b. relationship among art, architecture & human beings
- c. the image of Hong Kong public culture
- d. the linkage between old and new buildings





interaction & imagination 互動與想像



simple and ordinary life can be rich with possibilities 令平凡生活在簡約中變得豐盛

BIG CONCEPT
主題

3.2 Design strategy

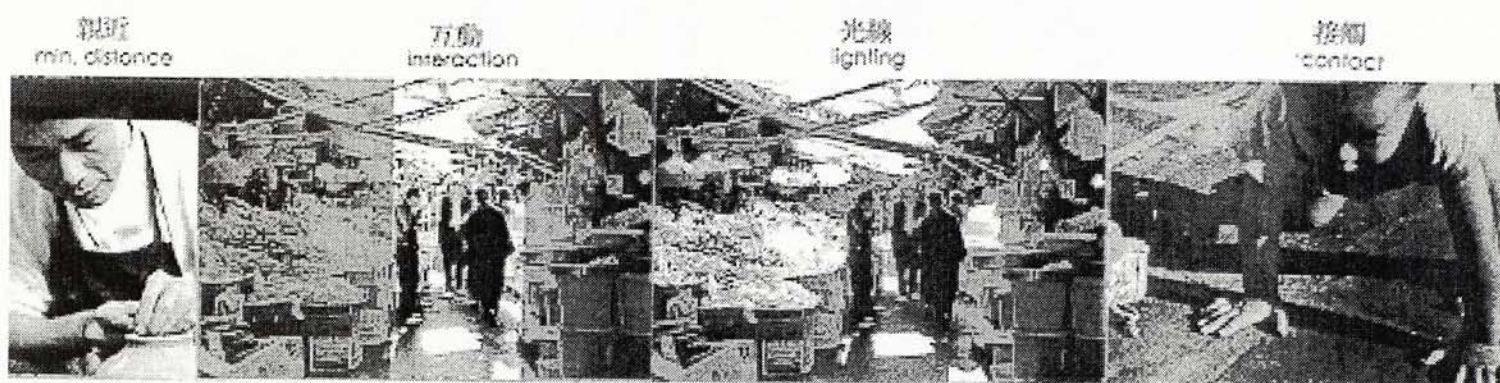
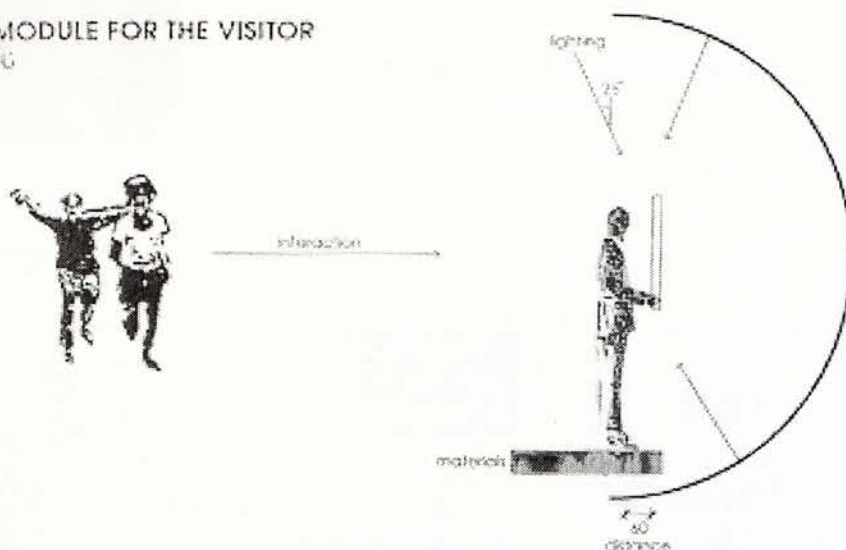
3.2.1 Art, architecture and life

The general public rarely understand the aesthetic and meaning of Hong Kong contemporary art and architecture. This social phenomena slows down their proper developments in this contemporary period. Actually, the general public need enjoyment in urban life. This project intends to provide the interface area between art pieces and visitors who try to contact and understand art pieces starting from their daily life and experience.

Art is life and life is art.

Through imagination and interaction, ordinary and simple daily life is rich with possibilities.

BASIC MODULE FOR THE VISITOR 參觀單元



3.2.2 Basic module for the visitors in museum

When the visitor is looking at the artworks, this moment creates an intimate relationship with both visual and spiritual dialogue simultaneously. Visitors and artworks are not isolated inside a vacuum space, so the surrounding real environment are possible to enrich the beauty of art enjoyment.

a. The min. distance between artworks and visitors

This is the distance that allows artist to make and feel the art piece during the process of innovation. This distance is the lovely distance between artist and art piece. In general, triangular shaped of elbow joint forms this distance where permits artists working freely by hands and observing the art pieces in detail.

b. Lighting

Human beings can see the thing clearly only with light. Even and constant light sources are required for accurately observation on art pieces without any form or color distortions. In addition, the variety of natural and artificial lighting can make the gloomy exhibition space full of vigor.

c. Interaction

The sound from conversation or vibration caused by people passing through your back would influence visitors' sense of enjoyment. Certainly, it shall help you understand or disturb the meanings behind art pieces.

d. materials

When your eyes concentrated on art pieces, another thing you can feel only from materials on the floor that your feet directly contact with. Hard or soft surface would also influence to your mood of enjoyment.



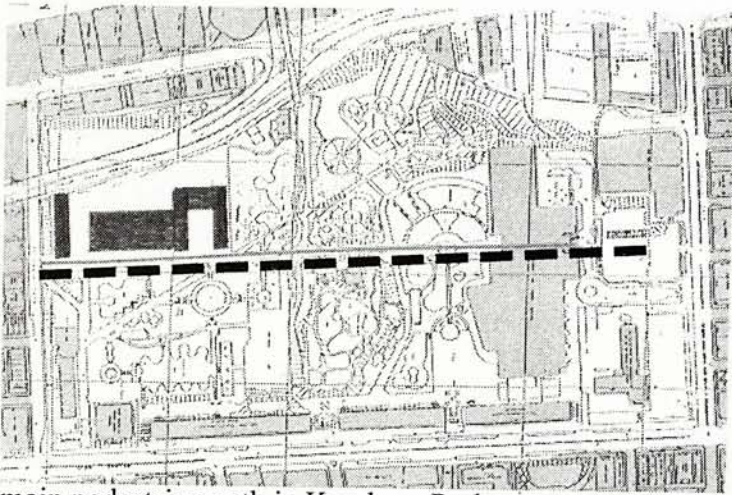
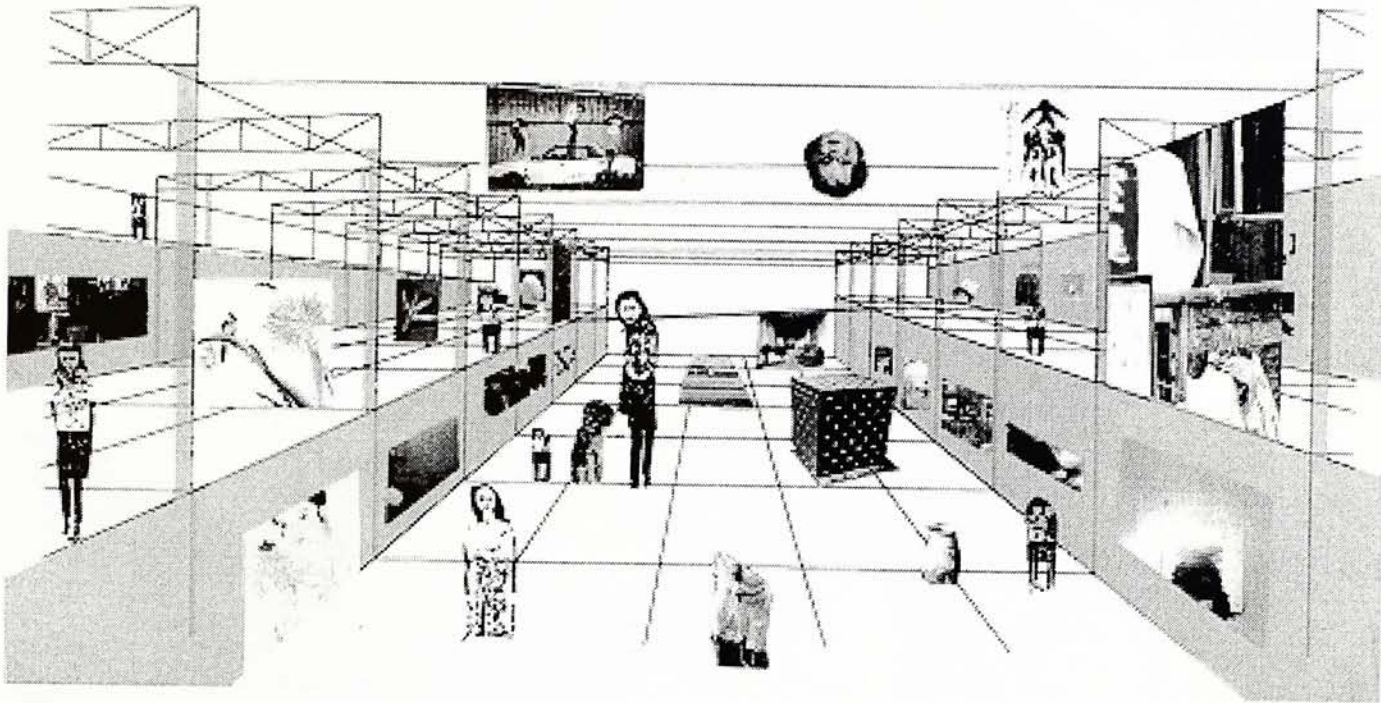
chaos

HONG KONG DISPLAY STRATEGY

1997/1998



order of individual unit



main pedestrian path in Kowloon Park



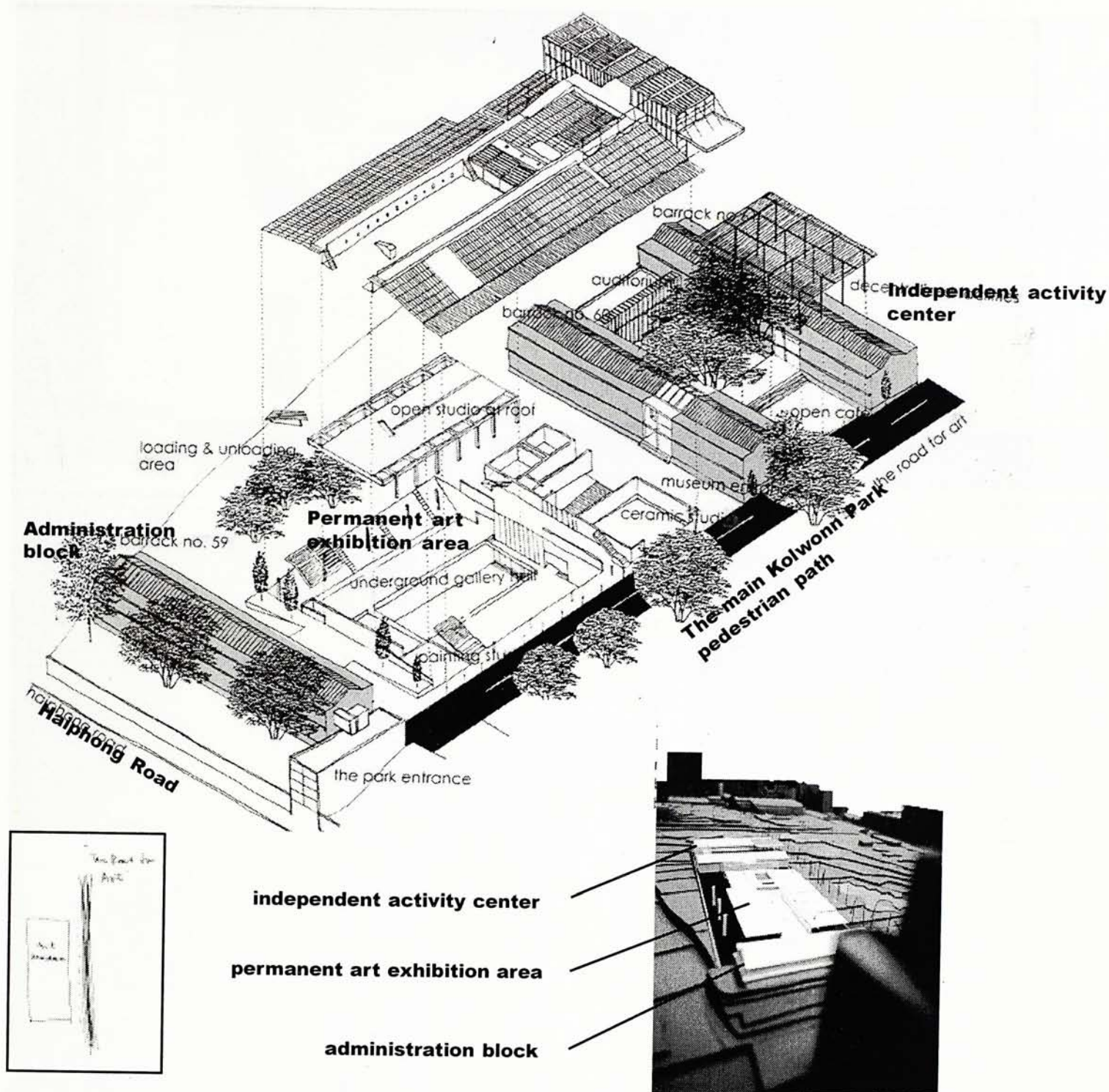
3.2.2 Art display strategy

The contemporary art museum is required a flexible use of space that allows different sizes, numbers or mediums of art exhibited or performed at same time and space. A large exhibition hall can achieve this contemporary requirements

Moreover, the simple structural volume of space allows the varieties of art displays showed without any visual distraction. Therefore, the visitors can easily obtain general idea of display content and then choose their own interest. This mix of displays in one big space captures from the display concept in Lady Street where the chaotic and vigorous sense are enriched by the individual hawkers' products and display styles and dynamic flow of pedestrians. Although the street is originally a straightly double lane passage, Hong Kong life are characterized within the street.

3.2.3 Routing

The project intention is to enhance the interactive face among Hong Kong contemporary art, architecture and public. The pedestrian flow of existing main axis of Kowloon Park is frequent. This axis is the main design element to let public have a look, stay and admire the beauty of art through their walking process, their daily life.



3.3 Site aspect

3.3.1 Planning approach

This large and complicated museum project are separated into three zones:

a. Permanent art exhibition area

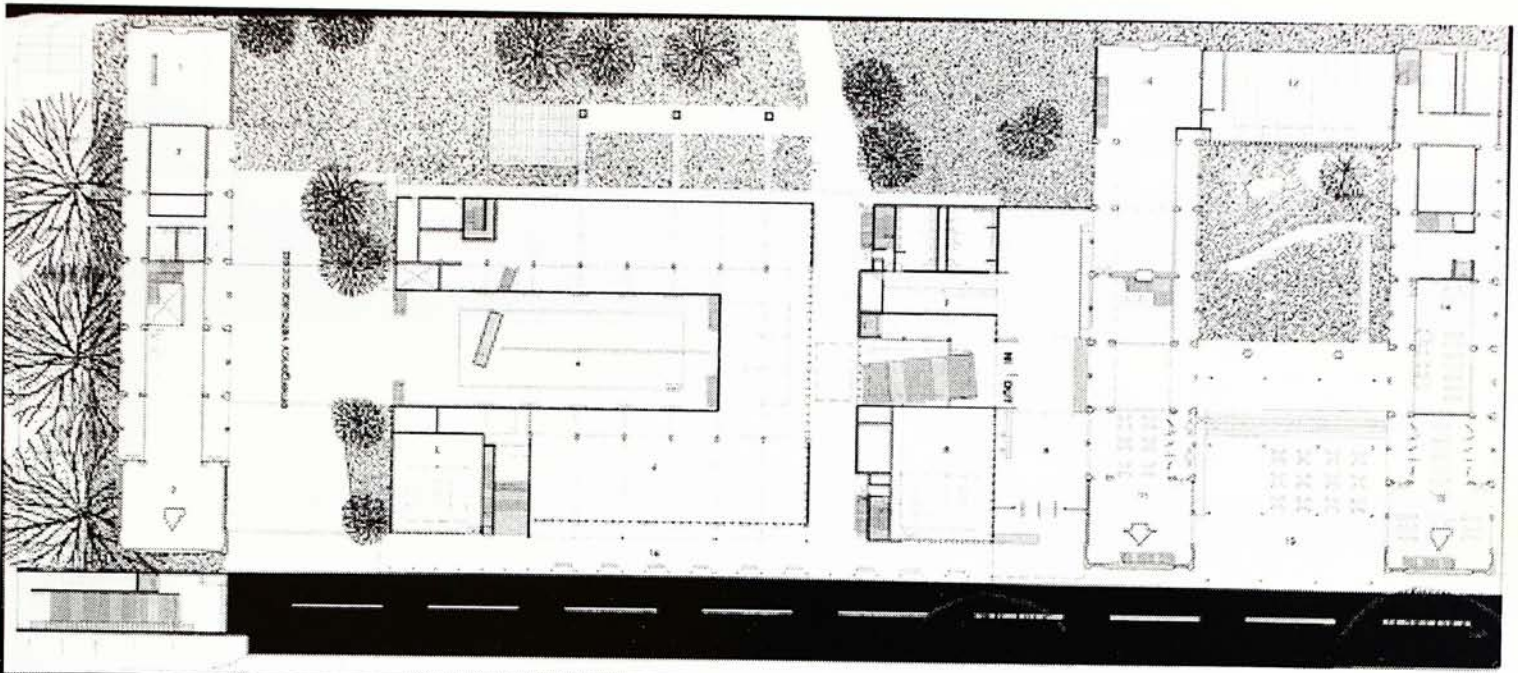
The new physical link which connects the old barrack no.59 to no. 60., is located at the existing Rose Garden in Kowloon Park.

b. Independent activity center

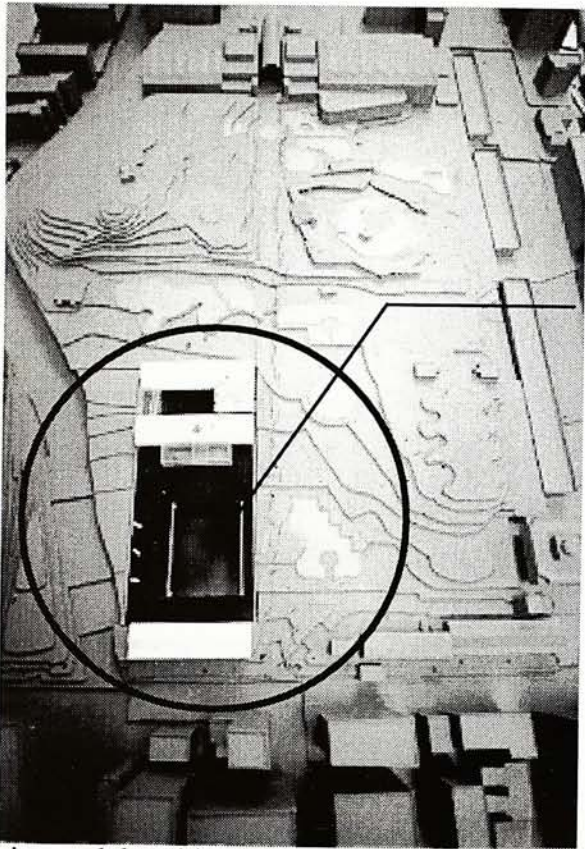
The existing Hong Kong History Museum at the northern part of site area is renovated into an independent activities center that can still be opened after the office hours.

c. Administration block

The historic barrack no.59 is conserved and renovated into a new administration block. This isolated block is only linked by a subway to new exhibition hall.

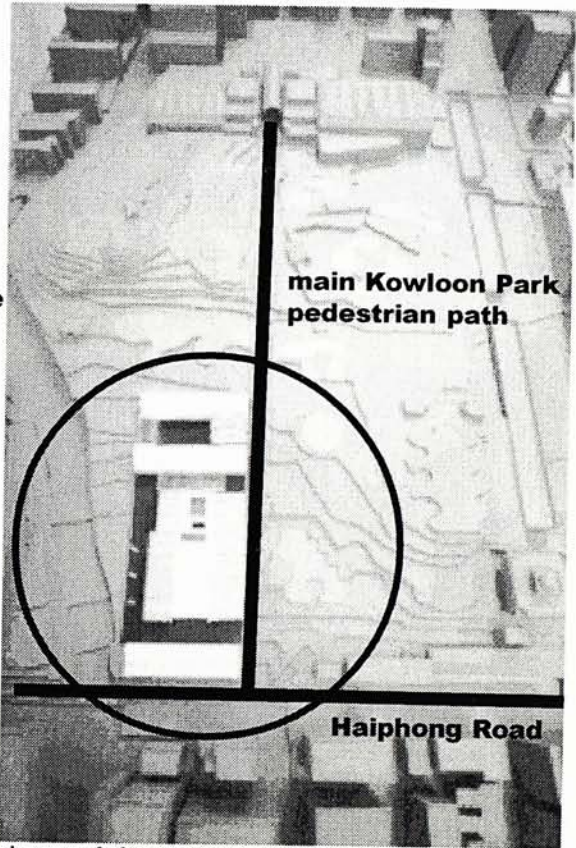


GROUND FLOOR PLAN



site model - a big hole in park

sunken exhibition space



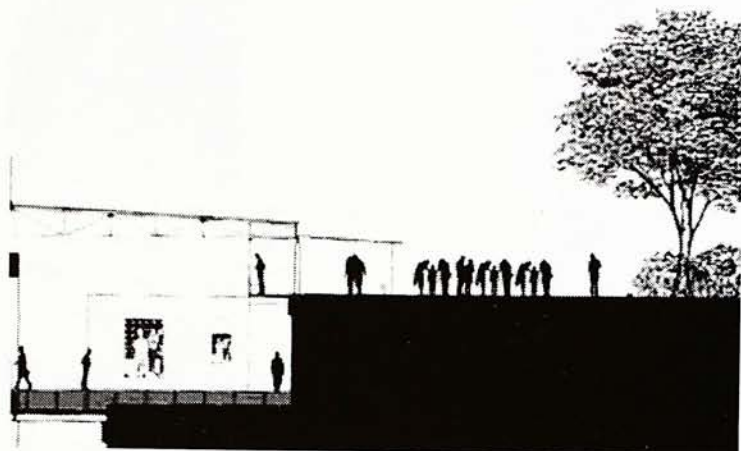
site model - a metal roof cover on site

3.3.2 Pedestrian access

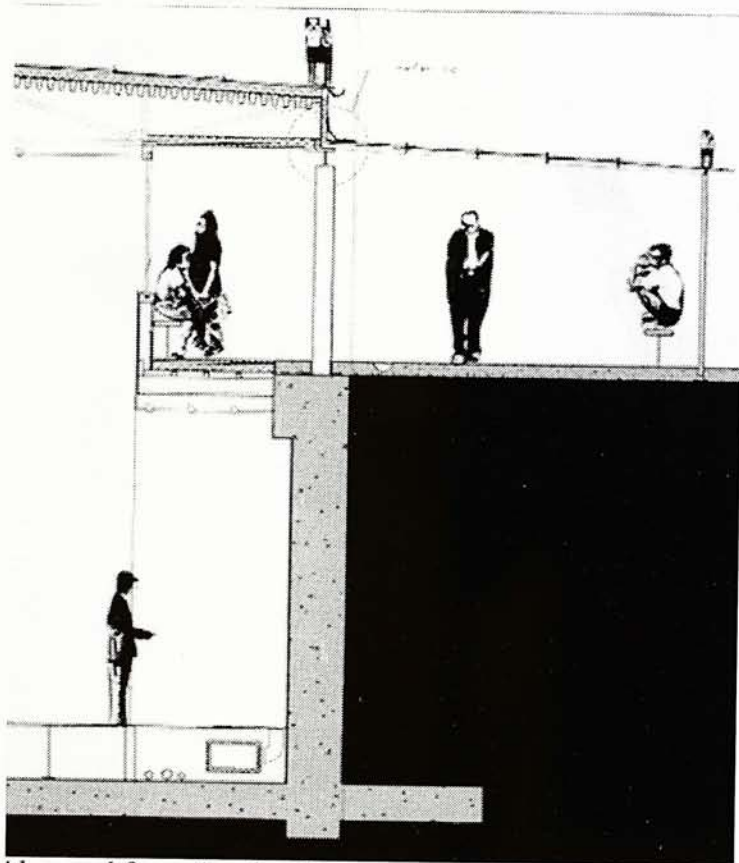
The Haiphong Road is the main pedestrian circulation connecting the western part of Tsim Sha Tsui and MTR station. No matter when the weekdays or holidays, people take this direct way to the office towers or shopping mails over there. The existing Kowloon park's main pedestrian path is perpendicular to Haiphong Road that allows people entering inside the park and going to the museum.

3.3.3 Orientation

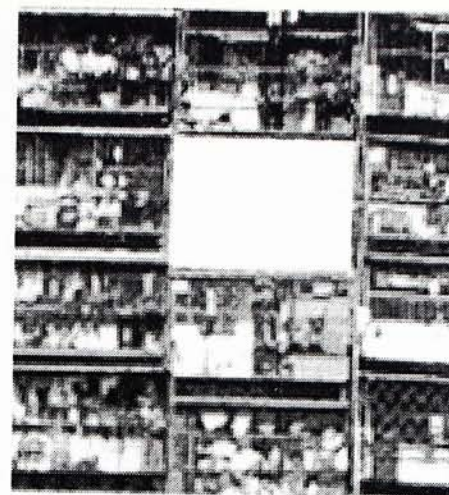
In order to maximize the area of interactive face between art pieces and pedestrians walking along the existing main path of Kowloon Park, the museum exhibition block is elongated along it. Therefore, a rectangular shaped is formed.



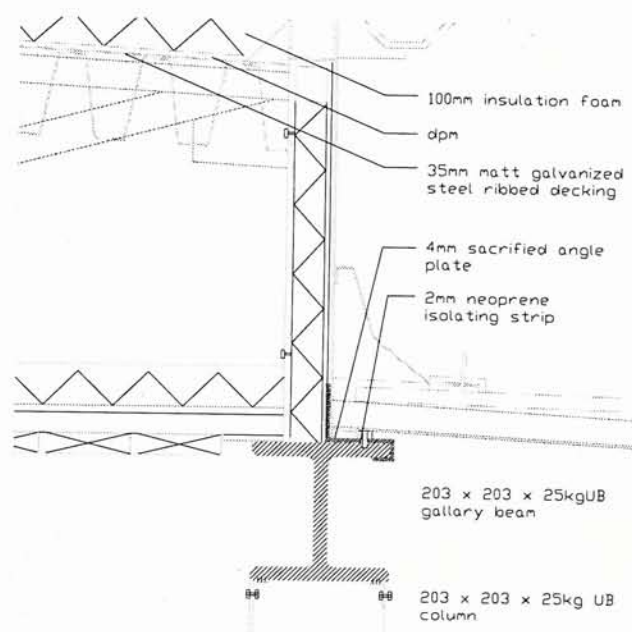
section of 'the road for art'



'the road for art' and gallery space



Local experience in superstructure & ...



balcony (bird cage)



cover walkway detail

4.1.1 Cover walkway

A cover walkway is provided for sun shading and rain cover purpose. Moreover, people tend to walk near the museum as the shading effect.

a. Structure

Temporary structure which is simply constructed by angled steel post and beam system at 2.3m clear height. This intends to enforce the relation between museum and walking path and to humanize and localize.

b. Materials

Temporary structure is made of most general construction materials e.g. mild steel with paint, zinc-iron corrugated sheet, those building would be easily obtained, constructed and low cost but are easily damaged and corroded.

c. Lighting

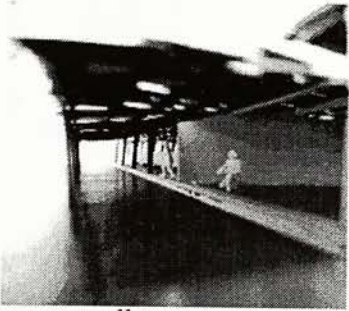
The roof cladding system is mixed randomly with solid zinc-iron and PVC transparent corrugated sheets that sunlight can penetrate inside the walkway subtly and spiritually. The variety of lighting is created by the changing direction of sun path and the artificial lighting coming from the interior space of museum hall.



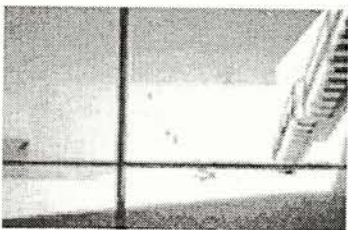
the idea of cover walkway structure



permanent and temporary structure
cover walkway's materials ideas



cover walkway



spiritual routing of Museum of
Contemporary Art, Japan



I'm watching you, water colour on paper, 1998

d. Ideas

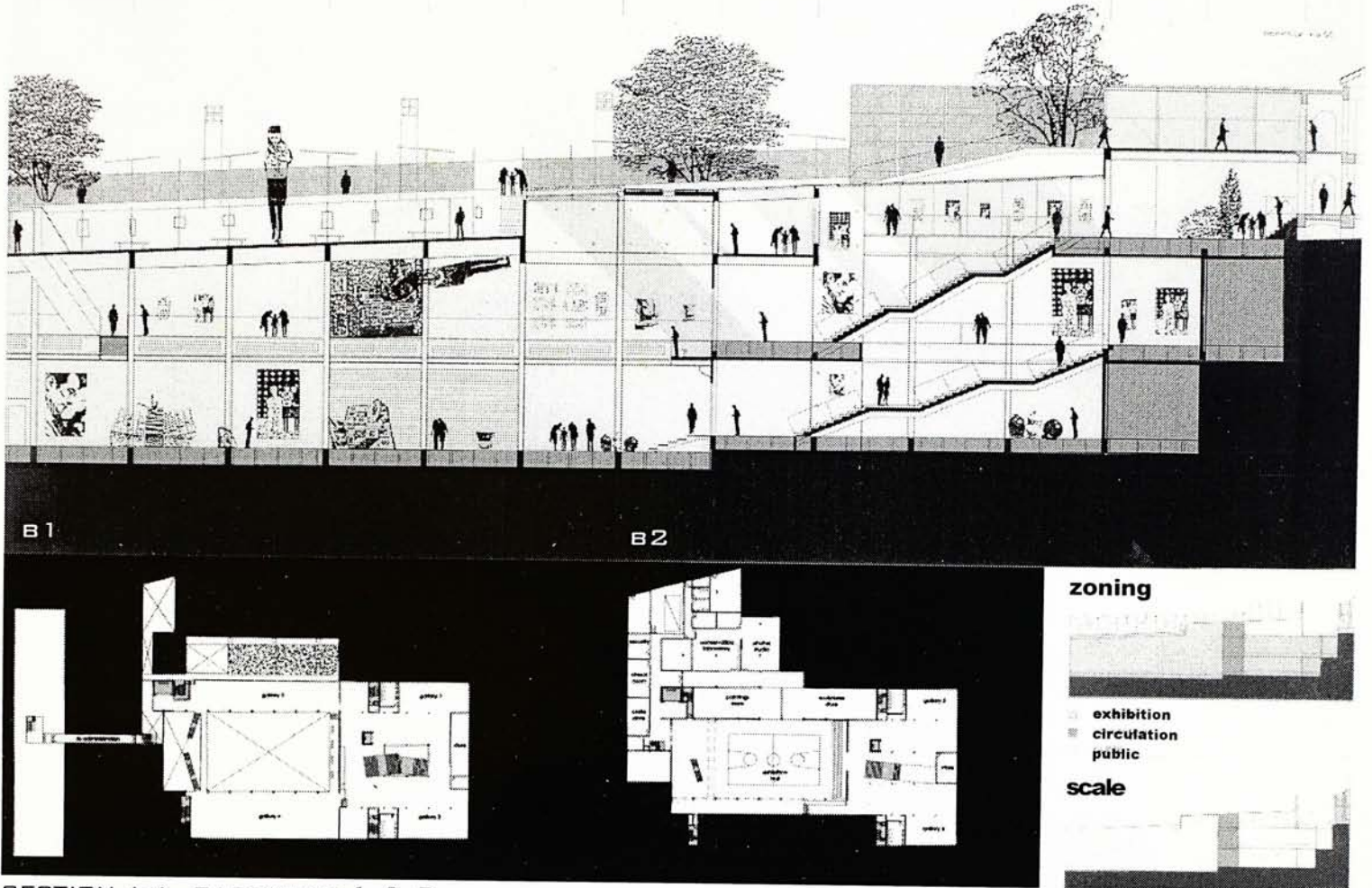
In order to humanize this cover walkway, a low scale structure is kept to enhance the intimate relationship between the pedestrians and museum. People can really touch or taste it. The temporary construction which can be seen and contact everywhere, reveals public's daily experience. This also displays a localized image breaking down the monumental image of government building that is always kept in the past practice. The variety of space is observed in detail by the transformation or deformation of materials' appearance because of the weathering or physical attacks on such low cost finishes. The iron-rust color and pattern cannot be pre-designed. The scratching or drawing made by the public cannot be controlled at precise locations. Therefore, this plain and low cost design allows the public involvement in this art space.

3. Precedent study

- Contemporary art gallery, Japan, Tado Ando

Through the lighting, materials, and geometric forms created a spiritual routing that leads the visitors having the deeper understanding of art pieces out of visionary contact into the psychological thinking.

SECTION B - B



SECTION A-A, BASEMENT 1 & 2

analysis diagram

4.2 Art exhibition areas

The exhibition areas are clearly divided into three different categories:

- Permanent art exhibition hall,
- Permanent art exhibition galleries,
- temporary art exhibition gallery

4.2.1 Permanent art exhibition hall

Area: $37.5\text{m} \times 40\text{m} = 1500\text{m sq.}$

Clear ceiling height: from 9m to 12.5m

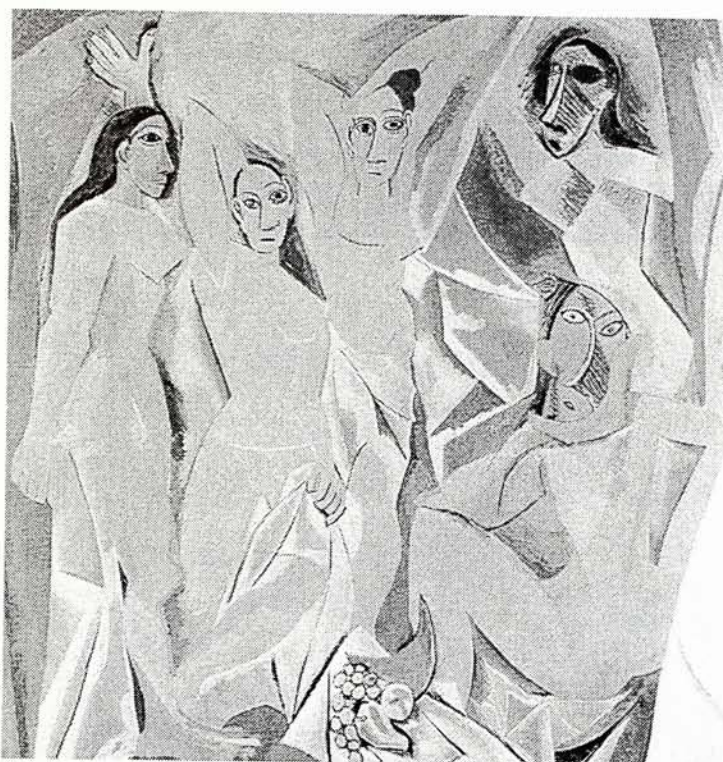
The exhibition space is the place for art display and storage. There is still a big argument on whether contemporary art museum is solely with such restricted functions or not. As the changing formats and ideas of contemporary artworks, artists now require that its performance requirements are different to the previous modern period. It is not only required a constant physical environment but also to provide an interactive face that permits public thinking on artists' philosophy behind the artworks. Visitors in the space is part of the artworks' content. Therefore, the new relationship between artworks and visitors is not isolated in two different dimensions. Art is really part of your life.

a. Zoning

Two linear exhibition galleries are placed on two longer sides. They are different in height levels that provide a spatial interest for the visitors. A narrow bridge crossing over the exhibition hall links these two together.

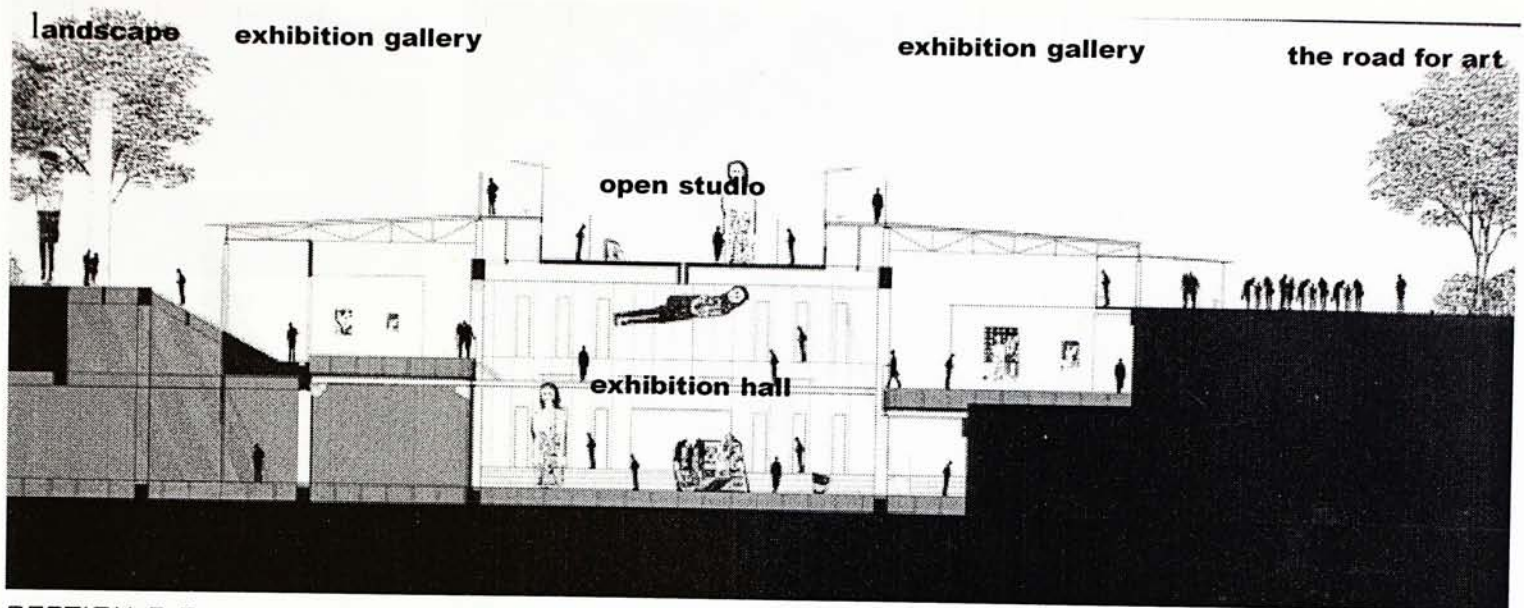
The exhibition hall is not only for art display. If required, the northern part of exhibition hall can be used for art performance.

All supporting facilities such as collections or exhibition equipment stores are put nearby the exhibition hall. This can facilitate the installation or alternation works inside the hall.

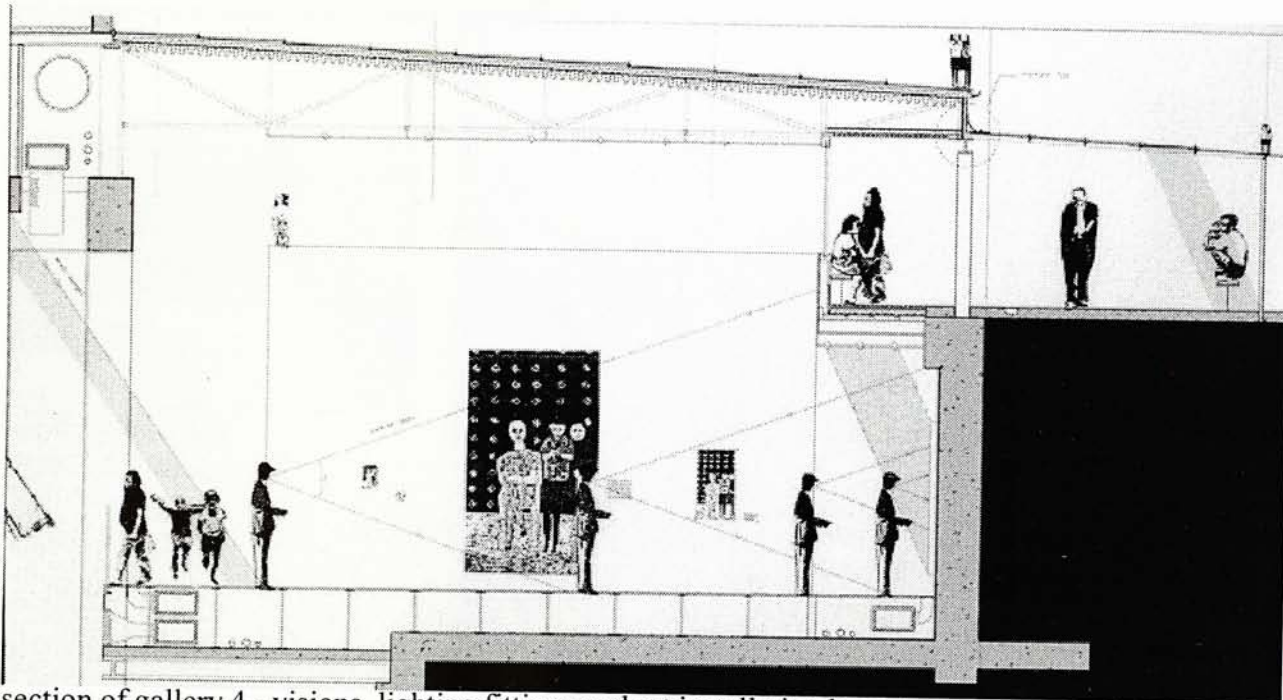


b. Ideas of visions

Picasso's *Les Femmes d'Alger (O Version O)* (1907) which makes a great statement in art history, the nudes in paintings had a direct dialogue and eye contact with the visitors. The nude images in African style made a strong argument on moral thought. This painting broke down the isolated gap between virtual space inside painting and real space in the museum that traditionally is fixed on two opposite faces.



SECTION B-B



section of gallery 4 - visions, lighting fittings and art installation layouts

c. Vision – between ‘the road for art’ to exhibition gallery 4

The intention of sunken gallery space is to provide a fresh vision for the outsiders who are walking along the main park's path day by day. Because of the level difference, pedestrians can have an overall view of exhibition hall from the top. Therefore, they shall have a clear and ticket-free contact with the art works from a certain far distance. They can decide to get closer to art pieces once they start having interests. Moreover, the scene of pedestrians walking or staying in front of the glazing also provides another vision that is unconsciously displayed for the visitors inside museum.

d. Vision - between landscape to exhibition gallery 3

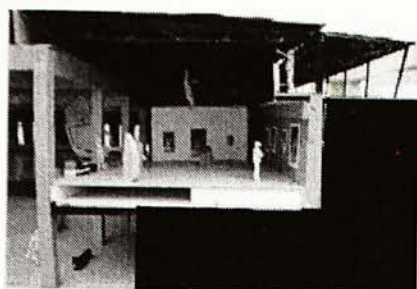
The exhibition gallery 3 can be altered into an open exhibition area that merge with the outdoor landscape for multi-purposes' usage.

e. Vision - between open studio at roof & exhibition area

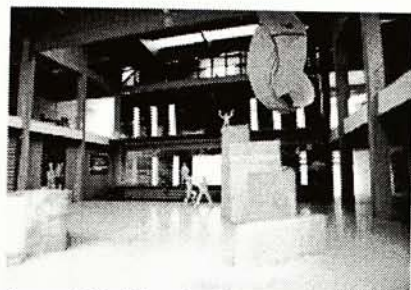
A long slit (200mm width) lay on the middle of rooftop is covered by clear glazing. It not only allows the penetration of sunlight to interior space but also people to look inside the hall from such narrow gap. The openings on the wall sides at roof allow public to look inside only the circulation space in Gallery 3 & 4.

f. Internal interaction

A large exhibition hall allows more visitors gathering inside at the same time. They can look at each other and hear the sound from different groups of visitors. This hall space provides more activities for than visitors other than just looking the art pieces.



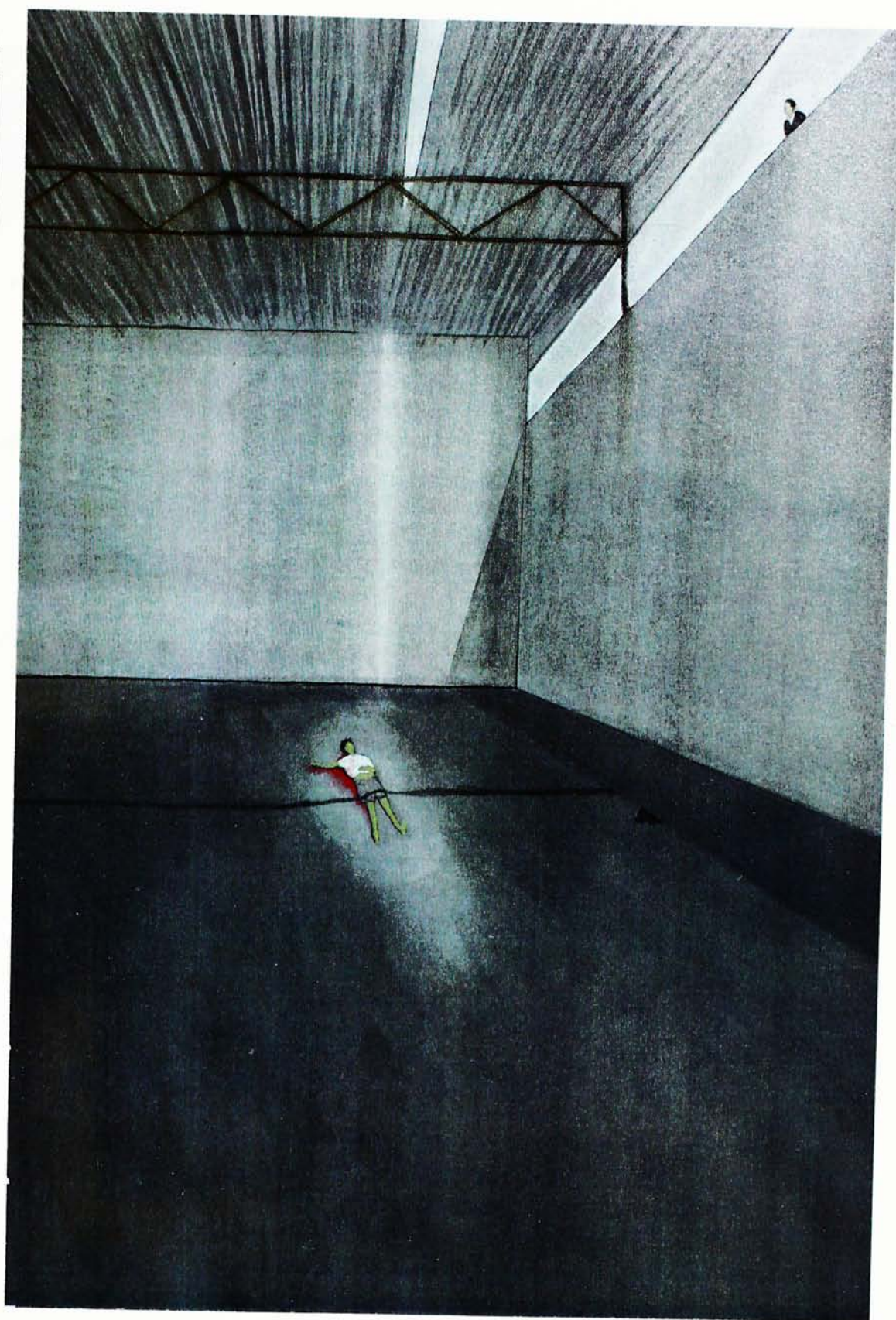
gallery 4 and cover walkway



the exhibition hall



the lighting effect
at the exhibition hall

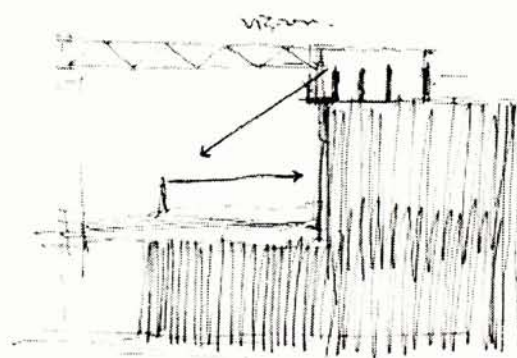


I'm died in an empty space but she just stands by my side.

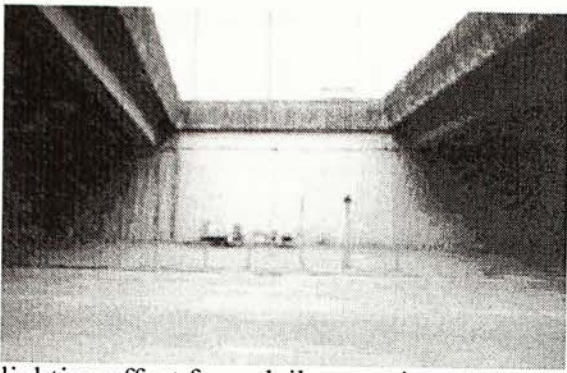
watercolor on paper, 1997



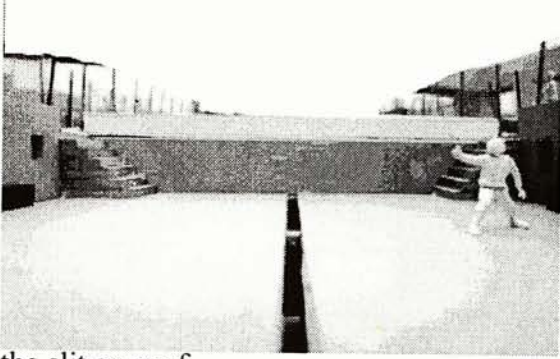
the vision from 'the road for art' to the gallery space



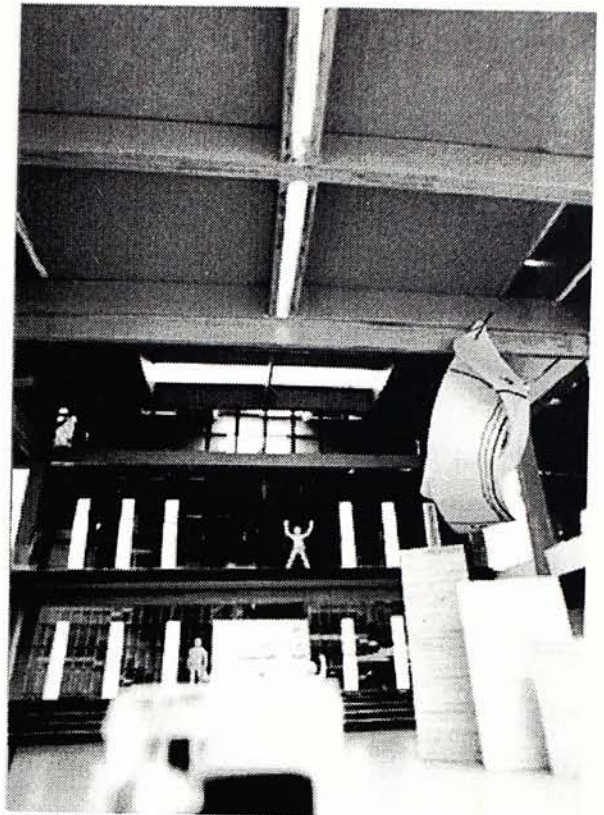
conceptual sketch



lighting effect from daily experience



the slit on roof



the lighting effect at the exhibition hall

g. Flexibility

The contemporary art museum is required a flexible use of space that allows different sizes, numbers or mediums of artworks exhibited or performed at same time and space. Therefore, a 37.5 x 40 m exhibition hall varied height from 9 to 12.5m could achieve this physical requirement.

h. Possible art display layouts

A rectangular shape and volume provide a neutral background for the installation of art pieces. A 5m x 3.75m module in grid format allows flexible arrangement of exhibition from small to large scale projects. Smaller area can be divided by moveable partitions.

i. Lighting - exhibition hall

This huge space mainly relies on the artificial lighting to provide a constant and even lighting condition on art display. Natural sunlight penetrates into the hall directly or indirectly through the narrow long slit at the top and middle of the flat roof. This intends to make a clear bright line in this gloomy hall which leads visitors to look upward and to start having the spiritual thoughts.

Other openings placed along the hall's two long sides provide the visions of sun light rays coming inside the circulation space without any interference to the exhibition area.

j. Lighting - exhibition gallery 4

A long clear opening at the top of wall side beside to 'the road of art' provides indirect sunlight. The variety of lighting effect is made by the flow of pedestrians' shadows.

l. Structure - exhibition gallery 3 & 4

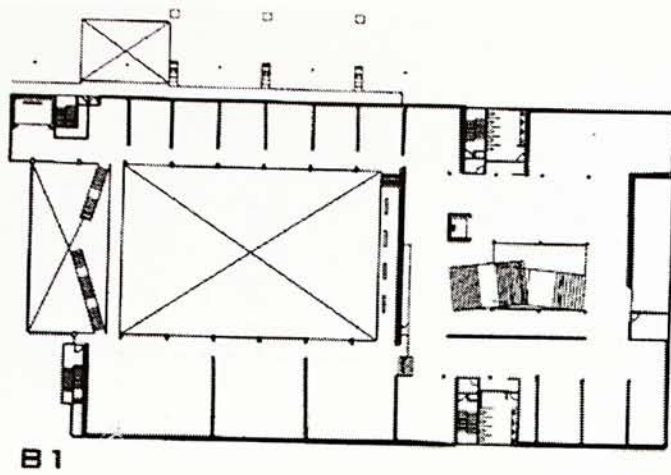
With the simple concrete frame enclosed, an open web roof structure is designed to minimize the heavy pressure from the top as the galleries' ceiling height are reduced into the range from 3.3m to 4.2m.

m. Materials

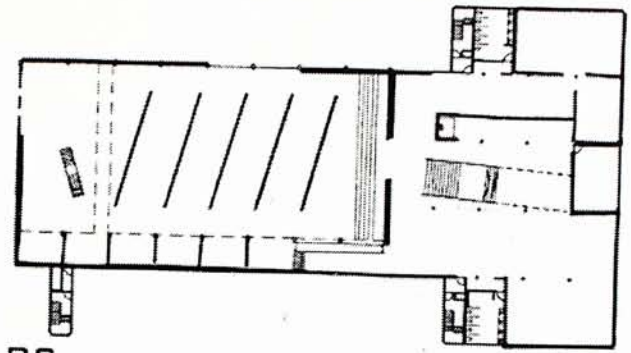
Fair-face concrete finishes are kept to expose the original relationship of modern construction between concrete and linear structure. Open web components are simply coated with rust-resistant paint.

n. Floor system

Raised floor system allows flexible use of space with clean electrical and mechanical supports for art installation.



option 1



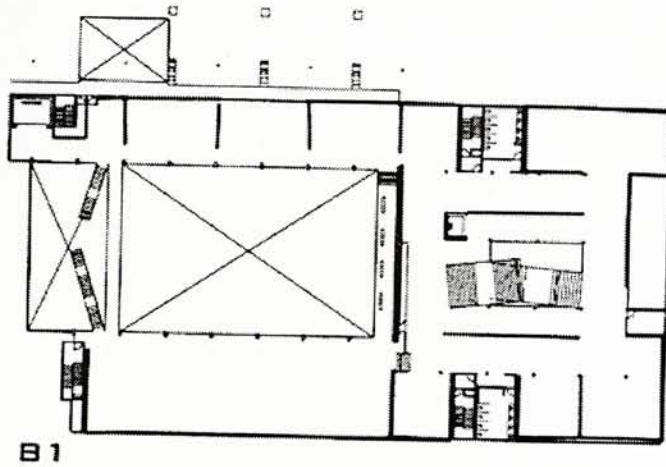
B2

S, M or L size's art display

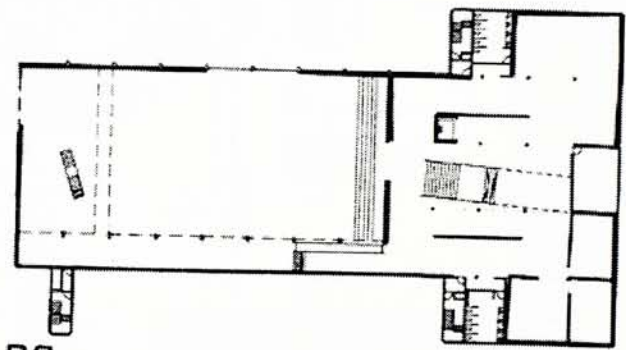
S or M size's art display

S, M, L or XL size's art display

S or M size's art display



option 2



B2

S, M or L size's art display

S or M size's art display

S, M, L or XL size's art display

S or M size's art display

possible layout

4.2.2 Permanent exhibition galleries

Area:

Gallery 1: 256 m sq.

Gallery 2: 290 m sq.

Gallery 5: 225 m sq.

Gallery 6: 241 m sq.

No sunlight can penetrate inside, so delicate artworks such as Chinese water color paintings are protected from ultra-violet attack.

a. Zoning

Gallery space on each floor is divided into two separately by the stair. When either one is prepared for new exhibition, the left one still can be opened.

b. Usage

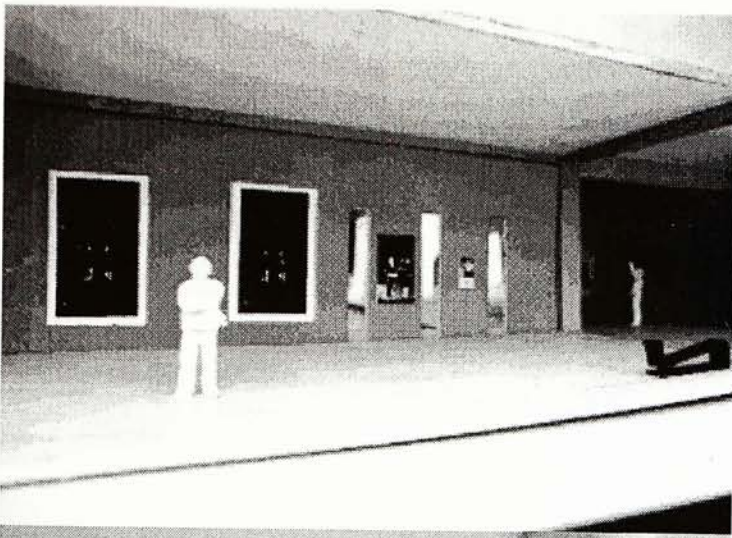
This four galleries are especially used for video art display.

c. Flexibility

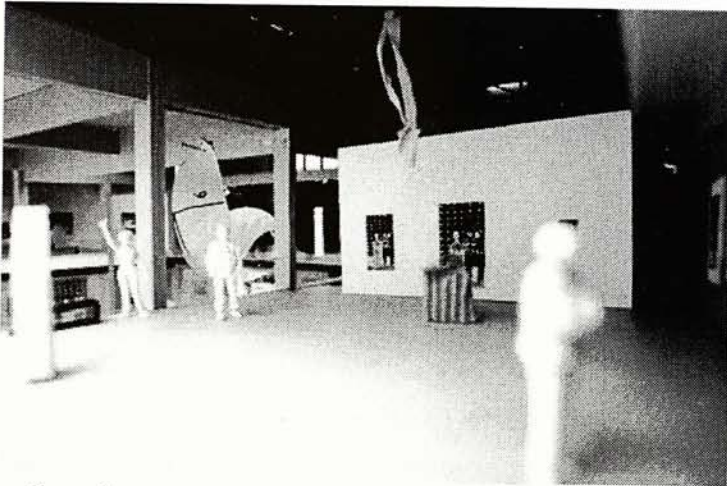
Each gallery can be subdivided into smaller are by moveable partitions.

4.2.3 Temporary exhibition gallery

It is located at the independent activity area, barrack no.60 where allows extension of opening time after the office hours. Therefore, the public still visit at the weekdays without causing any administration difficulties.



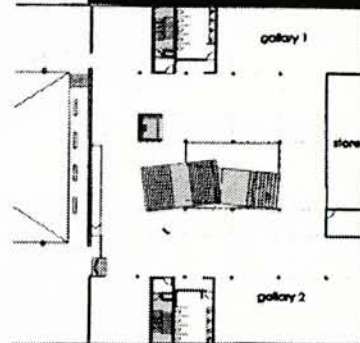
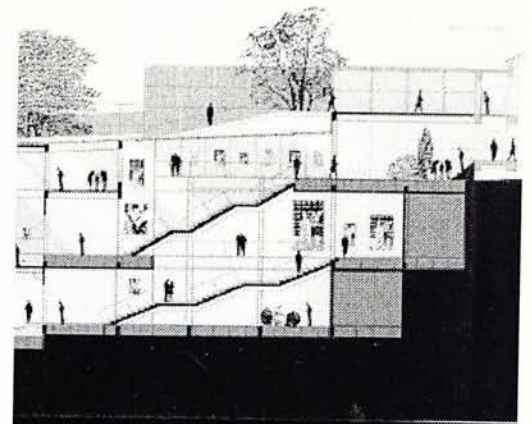
gallery 1 & 2



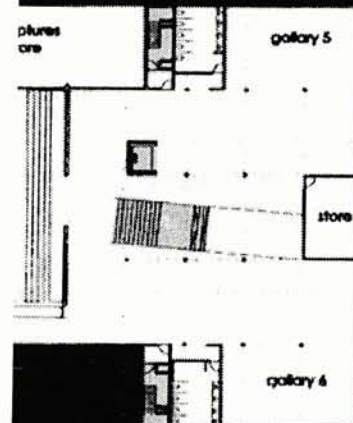
gallery 4



from gallery 3 to exhibition hall

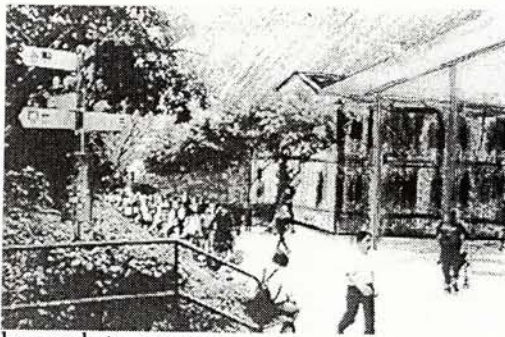
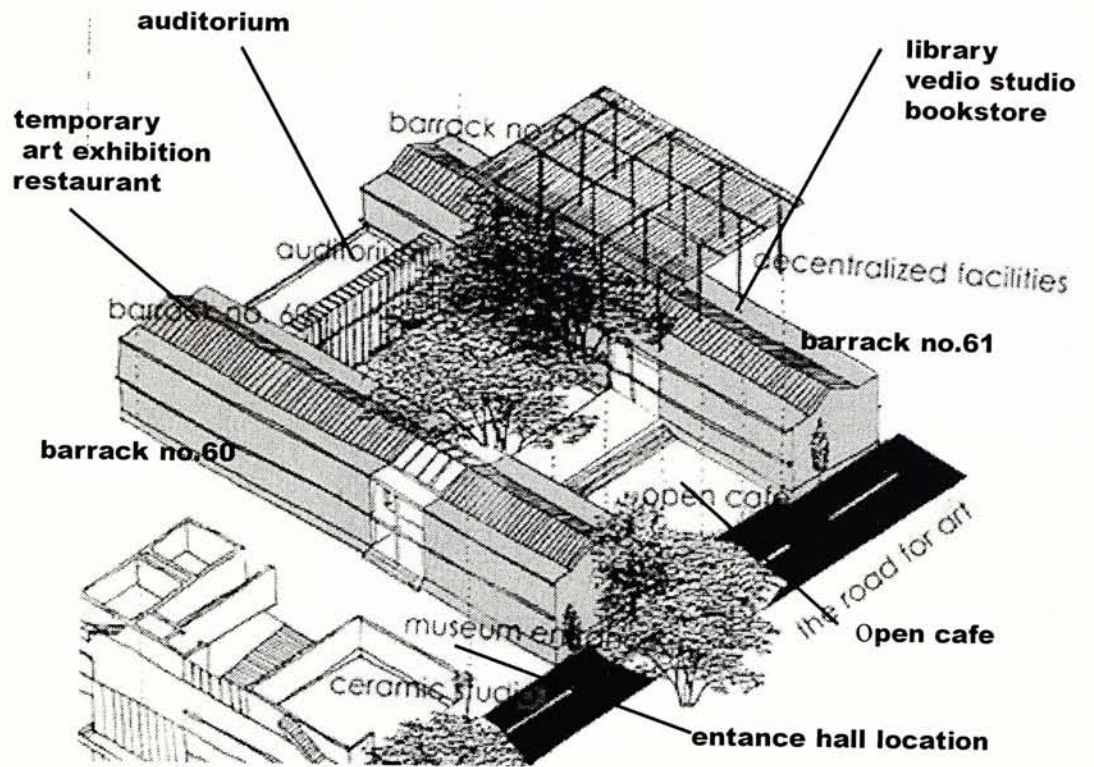
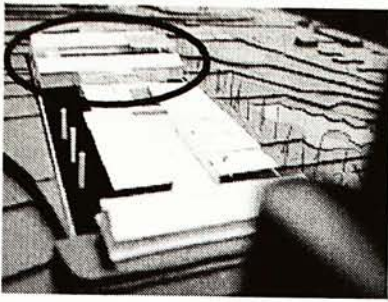


B1



B2

GALLERY 1,2,3 & 4 PLAN



barrack to canopy



canopy to barrack

4.3 Independent activity area

It is located at the existing area of Hong Kong History Museum while the new extension block built in 1983 will be replaced by new auditorium. The following facilities are decentralized from the main museum space, so they can still be open to public after museum is closed. The museum project is now not only a place for exhibition but also works as a cultural center for artists and public enjoy the leisure and art at there.

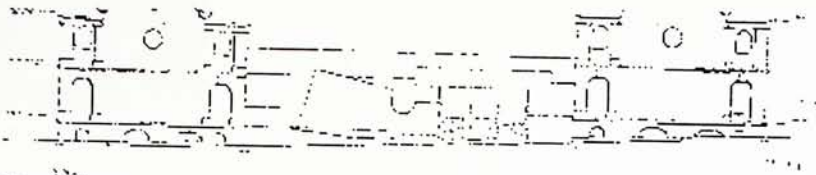
1. Cafe
2. Library
3. Bookstore
4. Video studio
5. Temporary art exhibition gallery
6. Auditorium

a. History background of barrack

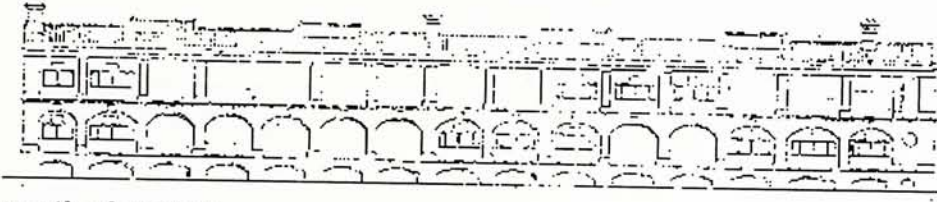
The requisite of Hong Kong historic elements would be the main design concern. The two old barrack (Block 61 & 62) buildings at Kowloon Park with a total floor area of 2800 sm. The two old barrack buildings were built in 1910. They are pitch-roof, two storey high with basement designed in British Colonial style.

b. Zoning

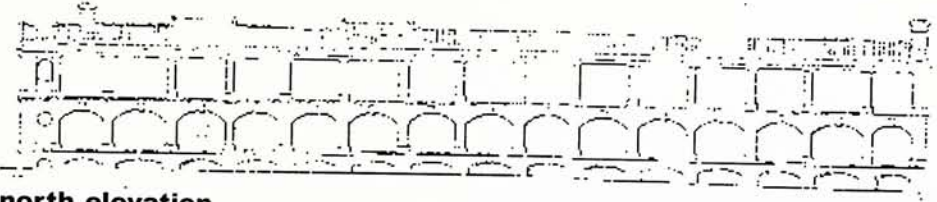
Old barrack no. 60 & 61 are linked by new auditorium block. A canopy structure is put at the middle open space defined as an open cafe. In between the canopy and auditorium, a Chinese style courtyard space is designed with two conserved bid trees.



front elevation



south elevation

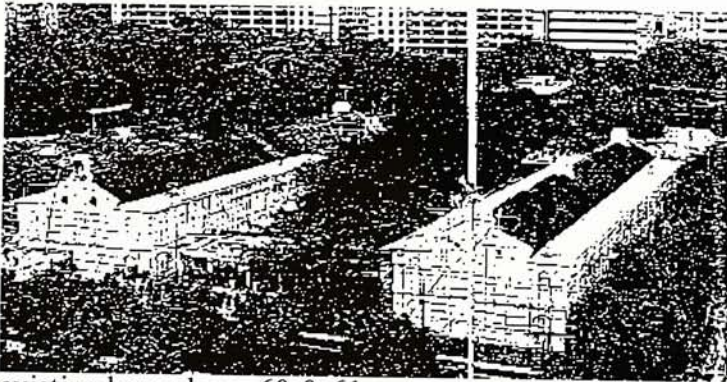


north elevation

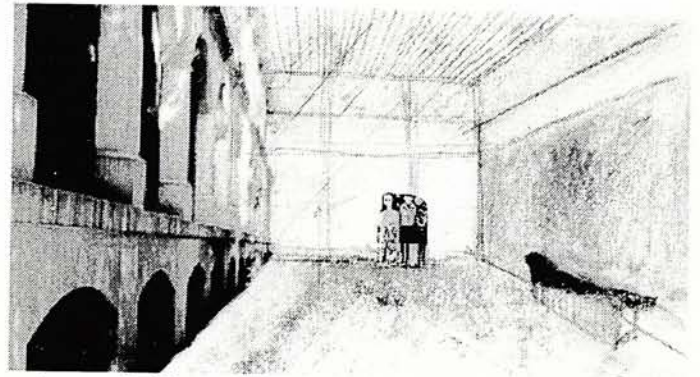


Pompidou center

barrack record drawing



existing barrack no. 60 & 61



entrance hall

c. Old barrack

Old barrack no.60 & 61 are renewed but additional works are made in minimum scale. The arcades are retained as the circulation and breathing area that present the original image of the British colonial style architecture.

d. Entrance hall

Two storey high entrance hall acts as a buffer zone located between old barrack no.60 & new art museum. Transparent envelope with less in details treatment transmitted neutrally the architectural language from British colonial style to contemporary Hong Kong expression. The space is also required to accommodate the gathering of people caused by ticket-sell queue and getting information.

e. Education

With the facilities support such as library, studio and auditorium grouped together, this area allows art educational programme for the public.

f. Leisure enjoyment

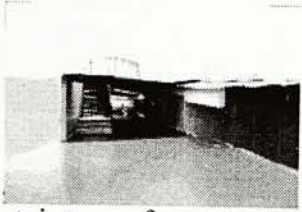
Public spend the spare time in bookstore or cafe. The open space in front of open cafe can be altered into a performance area that provide free entertainment for the consumers.

g. Precedent study - Pompidou center, france, Richard Rogers & Renzo Piano

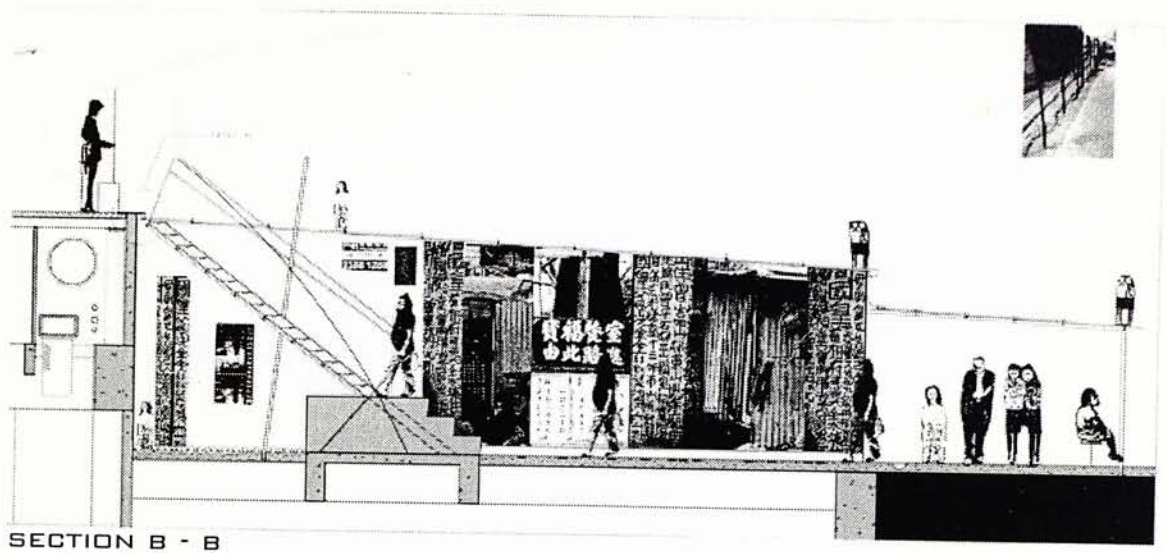
Nearly half of the site area is reserved for public open space. Artists can display or perform their art missions and public can join with them.



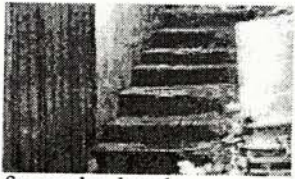
roof is a platform



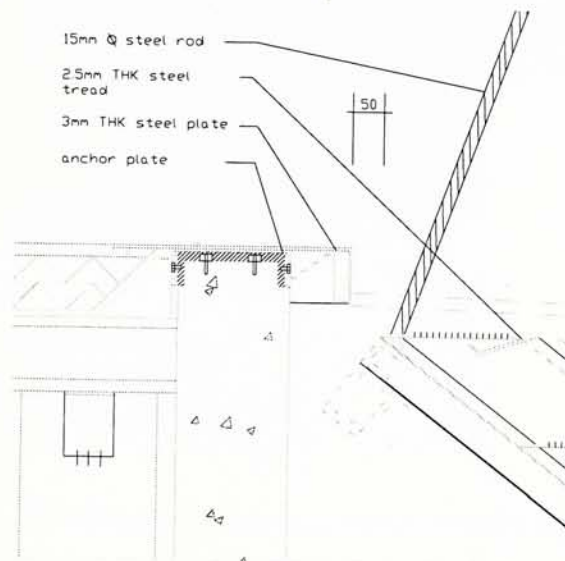
stair to roof



SECTION B - B



from the land



sky

to

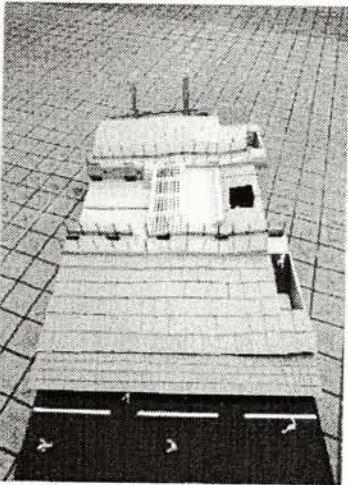
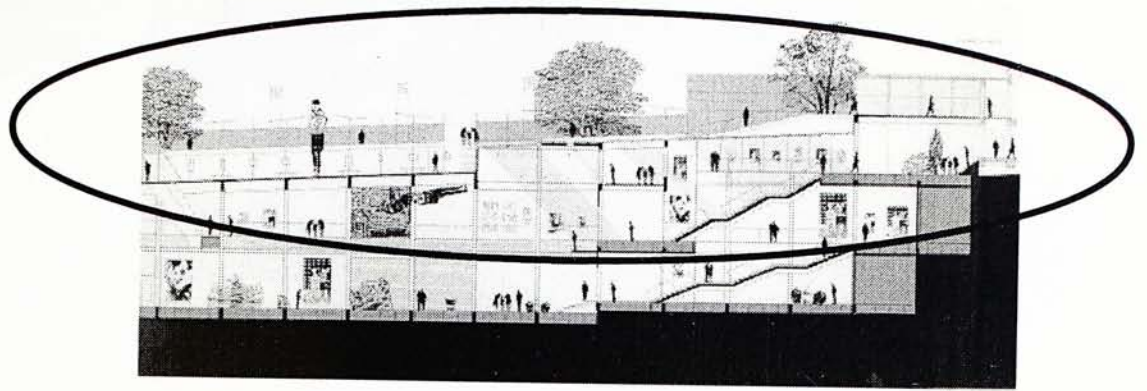
design concept and detail in stair

4.4 Open Studio at roof

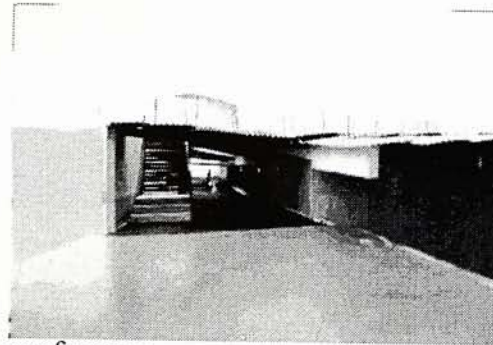
Museum is almost sunken into the ground. The roof face can be treated as the only elevation study in this project. Roof is roof. Roof is not designed to merge with the surrounding green landscape. Roof is a concrete platform. Public can have more privacy and stand near to sky from its help.

a. access

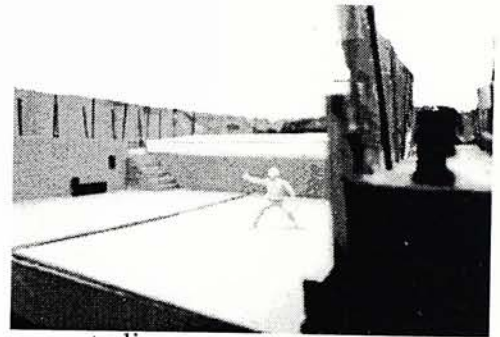
Roof is a platform at which people can be near to sky. They have more privacy than standing on the ground. They can feel they are floating in air because of the transition of leveling from ground to roof. Therefore, a special design stair is linked in order to enhance visitors' feelings unconsciously while walking through this short distance. The first three steps make a concrete stage for visitors to already forget the ground's touching. That is solid and hard. Then, the other steps are made of thin mild steel plate with the tread only. The hand railing is made of 2mm dia. mild steel rod. The visitors can feel now they are stepping on such light weight structure. Movement of people causes vibration. The upper end of stair is detached from the roof, so the last moment they should step over the gap. They are flying now.



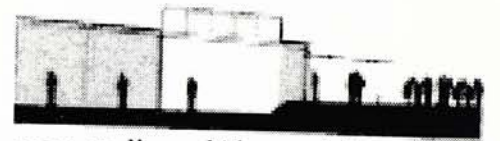
detail model study on roof



roof access



open studio



open studio and 'the road for art'

b. Usage

The roof is a seating area but altered into an open studio once art performance or demonstration is required to display for the public. Temporary tent structure will cover for sun or rain protection and two elevated corridors at two sides worked as the viewing platform.

c. Connections to the museum interior

Long slit(200mm width) on the floor and small openings on two side walls allow public to look inside the museum space through such narrow visions.

d. Materials

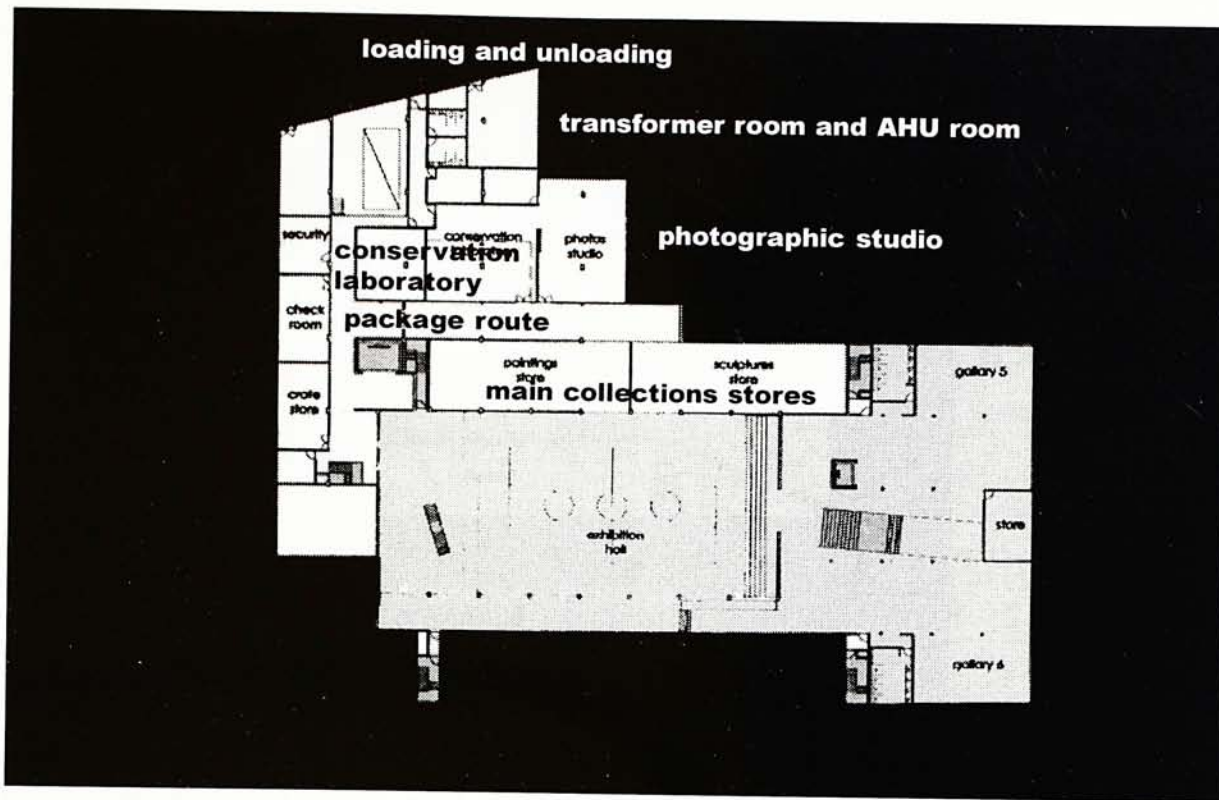
Wire mesh is a general used materials fixed to separate the roof cladding area to walking corridors. People will have an interesting vision on the park with an interlocking metal wire screened in before.

4.5 Administration block

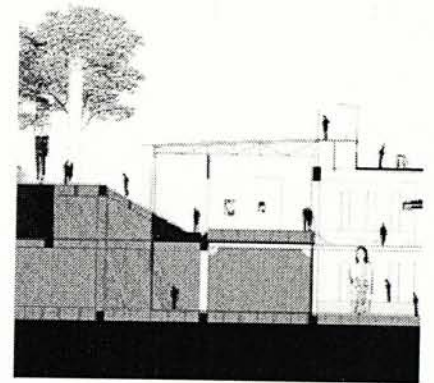
Old barrack no.59 is renovated into the an new administration block where two scholars' studios are reserved for resident artists to do the art creation works.

4.6 Studio space

Painting studio and ceramic studio are placed besides 'the road for art', so the activities happening inside provide free entertainment to public and directly let them to get interest on art.



zoning of supporting facilities area



skylight above the conservation laboratory

4.6 Supporting facilities area photographic studio

As 30% of total gross floor area are reserved for building services and museum services supporting rooms, so a clear zoning should be provided for an efficient maintenance and operation to the museum. They are mainly located at the underground place near to the Kowloon Park Drive.

a. Main collections stores

Paintings and three dimensional art collections are placed just nearby the exhibition hall, so the officers can easily transport the artworks in larger size to the installation positions.

b. Loading and unloading area

It is placed beside the Kowloon Park Driven, so lorry can directly move inside the museum loading and unloading bay.

c. Package route

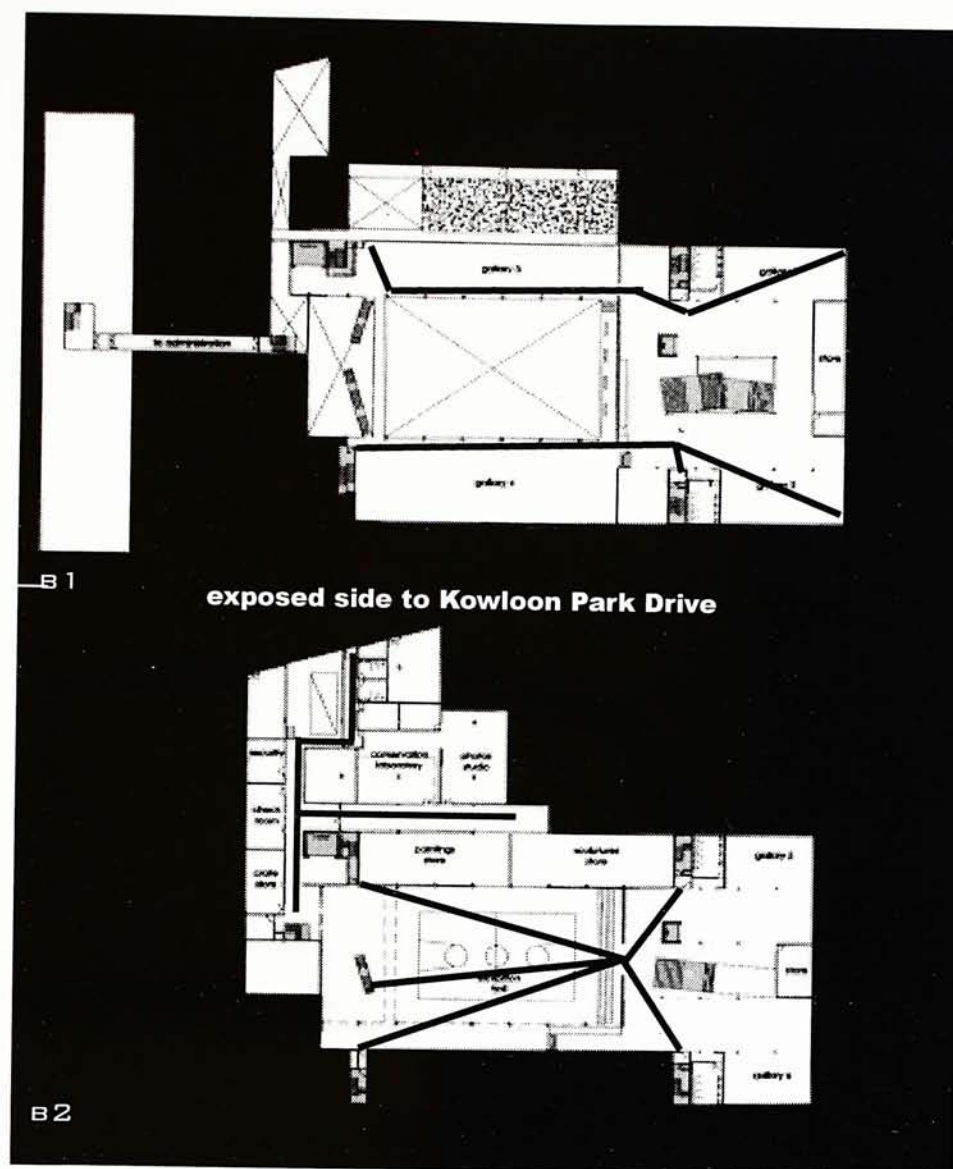
The package supporting rooms are placed beside one 3 meters wide corridor in a sequential arrangement.

d. Transformer room and AHU room

As they both are required to allow large machine transport inside, so they are just put beside the Kowloon Park Drive in convenience of installation and maintenance.

e. Conservation laboratory and photographic studio

Skylight features provide in these two rooms when sunlight is required for repairing works or taking photos.

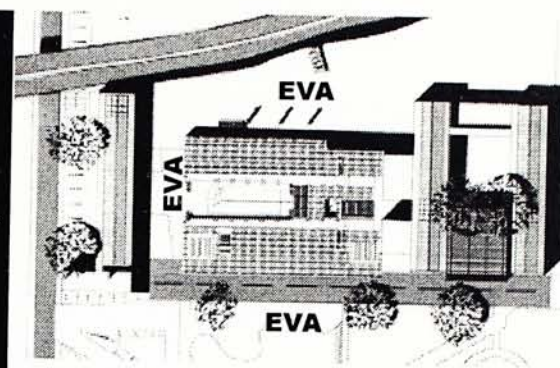


exposed side to Kowloon Park Drive

B 1

B 2

means of escape routing



emergency vehicular access

4.7 Building services

Simple building structure, clear planning on museum space and services supporting areas provide less difficulties on routing and design an appropriate building system with space. The only intention is to operating an efficient maintenance and provide a constant environmental condition inside the gallery space.

3.6.1 Fire

Damage to objects in museums is caused not only by the fire itself but even more by the use of water to fight fire. Prevention rather than cure is emphasized on fire issue.

a. Means of escape

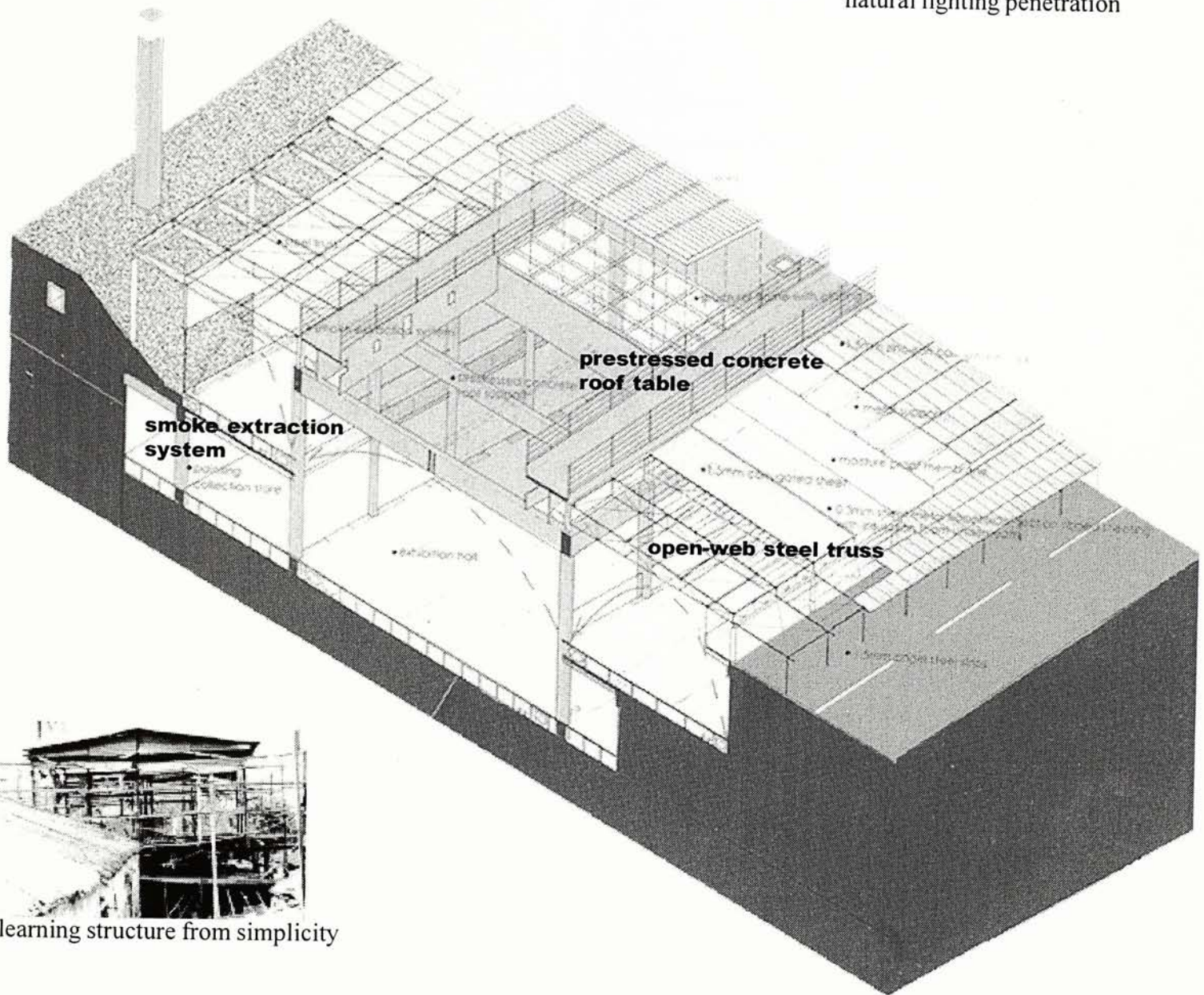
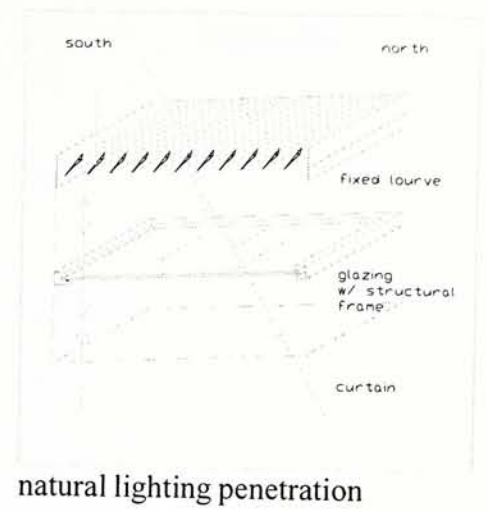
Smoke protected staircase locate at the four corners of exhibition hall where allow public to access to open space through one storey distance.

b. Emergency vehicular access

'The road for art' is wider than 6 meters that allows fire-engine direct access to the front side of museum. The space between barrack no. 59 and museum allows it to access the back.

c. Smoke extraction system

For such large volume of space in exhibition hall, a smoke extraction system is installed to increase the rate of smoke getting out of the interior space



3.6.2 Environmental issues

With the energy efficient considerations, the income cool air outlets are placed near to the art display locations where constant environment should be maintained.

Another location is the circulation space at which the visitors walk through and release heat and sweat.

a. Ventilation system

As the exhibition hall are divided into one and two storey high gallery spaces. First wind barriers are placed to separated the gallery 3& 4 to the main hall. The control on the upper level of the main hall decrease as artworks shall not be hung too many on roof.

b. Lighting

Adjustable artificial light resources shall be provided for even lighting effects without causing any light reflection and shadow. The recommended angle is projected from 20 to 30 degree on art pieces.

5.0 Appendix

5.1 Interview

5.1.1 Mr. Tsang, Chief Curator

Date: 12 Sep 1997, Friday
Place: Conference room, 3/F
Hong Kong Museum of Art
Time: 2:30 p.m.

Collected document:
Guiding Principles

Schedule of Accommodation
(Scheme C)

The five-year plan of the provisional
Urban Council's Museums Select
Committee

The project intent

Hong Kong Museum of Art (MOA) collects over ten thousand art pieces but only 10% collections can be exhibited temporarily to the public. There are about two thousand contemporary art pieces now in the museum. It is inevitable that only 5% of them can be placed inside the contemporary art gallery inside MOA or for other temporary exhibition purpose.

As the well developed economic and social environment in Hong Kong, regional culture issues are much concerned as the basic need. Most countries in the world respect their own culture. The new Hong Kong Museum of Contemporary Art (MOCA) will mainly focus on the contemporary art pieces which cooperate with the progressive growth of economic and culture in Hong Kong.

Questions

Can you describe briefly the general requirements of the museum design?

For instance, the ceiling height in the gallery

shall be not exceeding 6m and lower than 3.5m. It is suggested that the entrance room shall be certain volume for exhibiting some huge art pieces.

It is possible to allow natural lighting to penetrate inside the museum but that must concern with ultra- light that can damage the art pieces and also how the natural lighting can work with the artificial lighting inside to illuminate the space. Certainly, the flexibility of spatial design is the most important for the operation of one contemporary museum. The room temperature is twenty one degree Celsius and the relative humidity is fifty five.

How do you feel about the architectural design of MOCA?

The design and planning of MOCA is an innovative process. The creation of lighting and space should not only fulfill the functional needs but also can stimulate the inspiration of the the work of record, exhibit and promote the value of Hong Kong contemporary art. The

artists. The architectural style shall be personal but be pleased for the artists' needs.

How is contemporary art defined?

The artists who were born after 1911, were classified in the realm of contemporary art.

What kind of the contemporary art pieces will be stored in MOCA?

That will depend on the collections now MOA have. They are only general pieces as you see in other contemporary art museum, two or three dimensional. There would not need any special advanced technology for exhibiting those art pieces. Like the artists doing the medium art, they may need the gallery with enough electrical plugs provided.

Will the MOCA concern the relationship among the public?

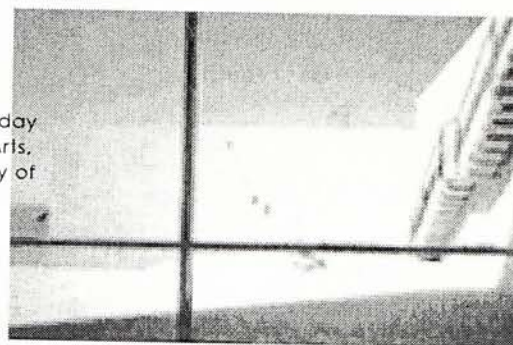
It is only one part of the duties that MOCA is to attracting the public to understand the development of Hong Kong contemporary art but it will not the urban space that be

designed to please for the popularity of public. It is a physical volume for proceeding main purpose is for the public to see the real things.

Why is the site (Hong Kong Museum of History, Kowloon Park) chosen?

New Hong Kong museum will be completed soon at the location next to Hong Kong Science Museum, then the existing site in Kowloon park will be allowed for another usage after the removal. As this site is located inside the Kowloon Park which is the properties of Urban Council, the museum committee do not need to apply for the reserved land for this project from Hong Kong Government. If not, it will take very long time to wait for.

Date: 15 Oct 1997, Wednesday
 Place: Department of Fine Arts,
 The Chinese University of
 Hong Kong
 Time: 4:30 p.m.



Medium: painting, mix medium
 & installation

Collected document: Nil

Questions:

What's your duty inside the Museum Select Committee?

I was invited as an advisor to raise our artists' concerns and suggestions to the new MOCA in Hong Kong. I desire to hear whether this new architecture will be designed efficiently for displaying contemporary artworks, especially for the installation art.

Can you define what is Hong Kong contemporary art briefly?

Contemporary art is an exploration of contemporary thinking by means of art form but without the strict format limited. It can be presented by traditional format such as painting and sculpture, but also by any form of state. It shall be experimental and not recognized by public. In Hong Kong, the current trend is most influenced by the western. Artists would try to work out their ideas by installation or acting art. Certainly, modern

Chinese painting is part of it.

Why do you concern more on installation art in this project?

This is because the size of contemporary installation art is varied and unexpected. It shall be as small as my hand's size or large in infinitive scale. The spatial and presentation problems of the existing Hong Kong contemporary art galleries in Museum of Art in Hong Kong and Hong Kong Visual Art Center are that the exhibitions are both limited by the solid partitions inside and the administrative regulations' restriction. For example, you are not permitted to hang the works over 20 pounds to the ceiling and even put a nail on wall should be obtained by official permission in public gallery. We do not have the right to alter the light setting to achieve our required performing effect.

What does it mean installation art? Can you describe it briefly?

The ideas of installation art are generated by space

Mr. Chan Yuk

Keung, lecturer & artist

Reflection in combination of their feelings visually by two or three dimensional object's compositions. The artworks shown now in the museum like the mixing of different things together we call it "mix media". These artworks exist without real time and space limitation but installation artwork has its unique meaning of existence.

What do you think about the existence of MOCA in Hong Kong?

As one of Hong Kong contemporary artist, we can only focus on the issue of physical space where we are free to display our works in any form of state. This is because Hong Kong is still lack of public exhibition areas that fit to the artists' professional needs. I would hope that it could also be the social space for Hong Kong artists gathering.

Can you suggest me some architectural ideas on MOCA?

I think that the

museum space should be neutral to display the artworks. It would not cause any visual influences or distraction to the artworks' nature. Moreover, it should provide a flexible structure and space to allow the uncertain events or artworks exist within. I can call the museum act as a "machine". It purely fulfills the users' need only.

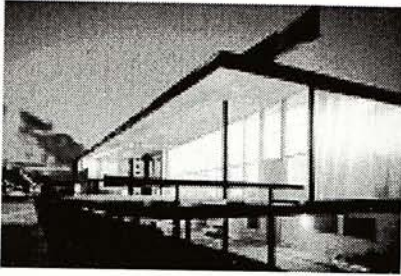
How is the choice of site?
Don't you think it is appropriate to this projects?

I would not much concern on the site selection. I agreed that the selection of Kowloon Park is more rationale than the existing Hong Kong Marine Police Quarter in Tsim Sha Tsui comparatively. The Kowloon Park is accessible by public transport and is reached within the walking distance. It is also nearly by the commercial district. We can easily buy materials that relating to the our display installation. The site also welcome to the public from different background.

What other physical needs do you think it should provide?

I think now the artist cannot have their own studio house that supported by selling income from their artworks. The existing workshops provided by government only welcome to the educators but not the artists. This is because they are opened as the official hours of museum and town hall. Artists are not a businessperson working from 9:00a.m. to 5:00p.m.. Therefore, we require the space that shall be rented by artists in lower market price and offered to the scholars for their art creation without charges. Certainly, this should be well consider the artists' working behavior.

5.2 Precedent studies KUNSTHAL, Rotterdam



Address: Westzeedijk 341, 3015 AA Rotterdam
 Architect: Rem Koolhaas/ OMA
 Engineer: Ove Arup, London
 Funding: City of Rotterdam and Ministry of Welfare, Health and Cultural Affairs
 Design: 1988-89
 Completion: October 1992
 Contract Sum: 32 million guilders
 Exhibition space: 3400 sm.

Programme

Each year there are 20 to 25 large and small exhibitions in the Kunsthall. They range from art, photography and architecture to jewelry, cars and football clubs.

The programme demanded three major exhibition spaces to be jointly or separately, an auditorium, and an independently accessible restaurant.

Building type

The Kunsthall has no collection of its own and is not a museum. It always presents a choice, some of which 'call on art' this building during a tour of Europe or the world. Creates continually come in and after move on again.

Context

The site presents a dual condition: the southern edge is bordered by the Massboulevard, a "highway" on top of a dike. The northern side, a level lower, faces the Museum Park, conventional contemplation.

Like the park, it has an urban and a rural side. On the side directly adjoining the park, the

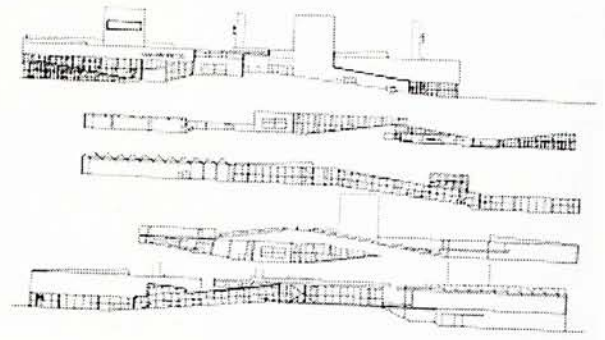
building looks like a museum: calm, and with a facade of 'natural' materials such as glass and travertine. The side facing the Westzeedijk, on the other hand, reflects the city and the busy road by appearing as a collage of separate elements. It is misleading. A building is a unity. In a society based on speed and change, with cars, planes and television, almost everything is glimpsed in fragments, certainly when seen from the road. One of the elements used here is a glass facade topped by a projecting roof which bears a striking.

Design concept

There is no detail, only a concept.

The facades

The building has many faces and as a whole it seems straight forward. It is a large, flat, square box with a narrow, high tower as a vertical accent but it is not easy to see how it all fits together. Every facade is different. Sometimes the Kunsthall looks transparent and open, at other times introvert and closed. Its appearance can be calm and lucid, but also



fragmented, like a collage of separate elements, there is no clear front or back. It is not for nothing that it has been nicknamed both 'the box of tricks' and what isn't.

The Building layout

The various parts of the building seem to be lightly piled on the top of each other; floors slope and several ramps traverse the structure. For, in addition to being an exhibition building, the Kunsthall is a traffic intersection. It lies exactly in between Museumpark and Westzeedijk. A rising ramp runs straight through the building and bridges the height difference of six metres between the two whether people enter the Kunsthall or keep on going. The Kunsthall is both the end of the park and an entrance gate. A service road runs beneath it which has been retained.

Exhibition area and lighting effect

The exhibition space next door has one glass wall and beside it a lighting fixture of thin neon tubes which most resemble crude embroidery stitches

against the black ceiling. This combination of daylight and artificial light makes this space particularly suitable for events employing exhibition on the court culture of Indonesia.

In the second exhibition space, at the level of Westzeedijk, the law of gravity hardly appears to apply; it is so light and airy, and seems almost nonchalantly put together. Here and there a tiny steel column supports the ceiling of sheets of mat plastic suspended apparently casually. Now and again a rather protrudes like a dropped stitch in a piece of fabric. A sea of filtered daylight enters here, which makes this space especially suitable for painting. The third and highest exhibition space has no windows and is thus suitable for display of drawings and light sensitive material for showing paintings.

Circulation and movement

The pedestrian ramp (0) is spilt, with a glass wall separating the outside, which is open to the public, from the inside, which is part of the circuit. A second ramp, running parallel and reserved, is

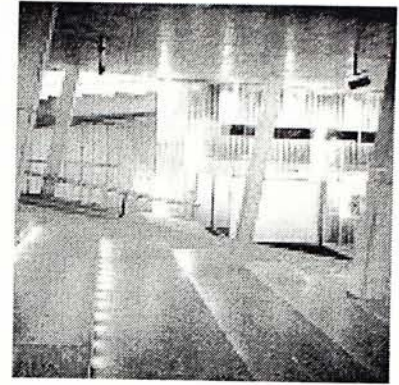
terraced to accommodate and auditorium, and beneath it the restaurant. On the level where the two ramps cross, the main entrance is defined(1). From there the visitor enters a second ramp which goes down to the park and up to the dike level.

Approach the first hall (2), one confronts a stairway and an obstructed view, which is gradually revealed a landscape of tree-columns with a backdrop of greenery framed, and sometimes distorted by the different types of glass of the park facade (3)

From there (4) one follows the inner ramp (5) leading to hall 2 (6,7), a wide open skylight space facing the boulevard. A third ramp along a roof garden (8,9) leads to a more intimate single-height hall (10), and further on to the roof terrace (11).

Materials

Expensive, classic materials such as corrugated plastic, bare concrete, galvanized steel gratings and rough tree trunks were used. The building has a varied appearance in contrasts. Cables and pipes are sometimes



neatly finished and sometimes deliberately left in view and sometimes concealed in floors and ceilings. Details are sometimes neatly finished and sometimes deliberately 'rough and ready'.

Cafe-restaurant

It has a sloping roof and is high, light and spacious on one side and low and intimate on the other. The columns are placed at right angles to the ceiling and are placed at right angles to the ceiling and are thus not straight. The

Spatial arrangement

The building was conceived as a square crossed by two routes: one, a road running east/west, parallel to the Maasboulevard; the other, a public ramp extending the north/ south axis of the Museum Park.

Continuous circuit

The square is divided into four parts by crossing. A sequence of contradictory experiences which would nevertheless form a continuous spiral, it is to imagine a spiral in four spiral. The cooperation with artist The restaurant interior was

designed by the artist Gunther Forg and goes well with Koolhaas's nonchalant choice of materials.

Materials design

The materials matching caused no space was allocated to be completely perfect, so the visitor is left wondering what is deliberate and what isn't.

Landscape design

As the museumpark next to the building is also designed by the same architect, both places are linked into two. Architect viewed them as architecture and transposed the themes he had used in the design of the park, such as 'culture versus nature' and 'the park as nature made by man', to the Kunsthall in various ways. The columns in the large exhibition hall are clad with hollowed-out tree trunks, so that it looks as if the upper level is shored up by trees. This can be seen as an allusion to the park.

Visual Sign

The building services machine is renovated into a tower form. The east elevation which faces main street, is painted with big

logo. The logo is an attractive sign to let outsiders find out the building easily.

Problems

Maintenance

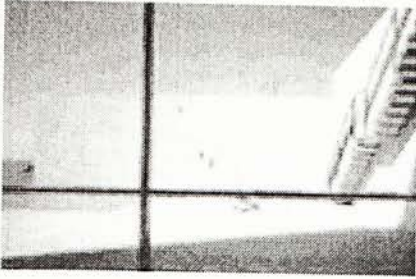
As general finishing materials such as corrugated plastic, bare concrete or galvanized steel gratings are

Accessibility

The entrance which is next to the auditorium, is located at the middle of the ramp linked from the museum park to the highway. The visitors cannot find it out directly from two different ends of the ramp, at the highway side or museum park.

Movement

The third ramp is designed in form. This is inconvenient for disabled to walk through the building. It destroyed the continuous process of circulation inside.



Address:	Naoshima Island
Architect:	Tadao Ando
Design:	1988
Completion:	1992
Gross Floor Area:	3643.38 sm.
Site Area:	44699.99 sm.

Naoshima Contemporary Art Museum, Naoshima

Traffic

The visitors can only visit the museum by boat.

Programme

Art museum complex is sited on a promontory overlooking a quite beach, at the southern tip of the island. The museum is designed to receive visitors directly upon their arrival by boat. This contemporary art museum provides gallery and hotel services to public.

Context

Naoshima is a small island in the inland Sea of Japan. While backed by hills, the site is exposed to the ocean on three sides, and enjoys a view of distant Shikoku.

Accessibility

Coming ashore via a newly constructed wharf, visitors are greeted by a stepped plaza which functions as the entrance to the facility.

Movement

Upon entering the museum, visitors are led directly into the gallery - a large subterranean space, two levels high, 50 meters long, and 8 meters wide.

After through the gallery, they are received into the main lobby, a cylindrical volume - 20 meters in diameter, with a ceiling height of 10 meters - which can accommodate temporary exhibitions and performances, and which connects the main gallery to an hotel and an exterior stepped terrace.

The view

The gallery, the hotel, and the stepped terrace all open - on their west side - towards the ocean, and draw the tranquil ocean scenery of commuting boats, and the light of the setting sun, deep into their interior spaces.

A stroll path circles the museum complex, its progress marked by plazas offering dramatic views of the ocean.

Relevant ideas

The spectacular surroundings are made part of the museum and its grounds, and a rich environment is created where visitors, benumbed by city living, might feel their natural sensitivities return, as they partake in art and nature.

The combination of hotel and

museum use encourage the relation between the visitors and content of art inside the space.

The scheme put forward by architect exploit all the symbolic value associated with the museum: a box containing objects, a sacred treasure guarded by dragons. The objects are a symbol of the world.



Carre d Art, Nimes

Architect:	Norman Foster and Partners
Engineer:	Ove Arup and Partners
Funding:	City of Nimes
Design:	1984
Completion:	1993
Contract Sum:	240 million French francs
Gross Floor Area:	16,600 s.m. in total (4500 s.m. above ground)

Programme

A competition for a mediatheque -cum-museum of contemporary art was organized in 1984. Twelve internationally renowned architects were invited to participate, after which Foster associates were appointed architects.

The existing museum of archaeology, fine arts and urban history were to be housed in the new center, which would also be home to a sizable collection of French modern art, a total of 150 works which the city had on loan from private collectors. The center would also have an area for temporary exhibitions, where an annual "exposition de prestige" would be held during the summer.

The mediatheque was to be situated in another wing of the complex. The existing municipal library had become inadequate and was unable to cope with the public's changing tastes. The new mediatheque would provide both written works and visual auditory devices, a department for video material (specializing in dramatic arts), a theater booking office and an art

library. The new complex would also enhance Nimes' status as a tourist center.

Building type

The main part of the building is planned on five levels with servicing and stores below. At ground level is the mediatheque - a combination of lending library, reference library and art library together with booking offices for theaters and bullfights. Above this is a permanent modern art collection in a flexible gallery space. The different parts of the building are linked internally by a broad staircase located in an open courtyard not dissimilar in spirit from the traditional Nime urban fabric.

Context

At Nime, the monument with which the proposed Mediatheque has to establish a dialogue is the Maison Carree, the third century AD temple of Carus and Lucius Caesar, still in a miraculous state of preservation.

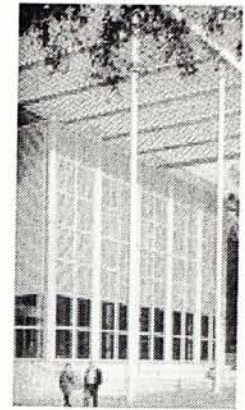
Design concept

High-tech version of the Roman peristyle is applied. In

contrast to Greek temples, Roman temples are not entirely surrounded by a free-standing peristyle: they consist of an open and a closed part. In Foster's version of the Roman peristyle - which is actually of Etruscan origin - the free standing "columns" are slender pillars which support the awning above the terrace. The awning forms an integral part of the roofing structure. The 'closed' part of Foster's structure is formed by glass walls in which the support pillars are clearly visible. They mirror the Corinthian embedded columns in the walls of the Maison Carree.

Layout

Even though the center had to house a wide variety of facilities, it is not out of proportion, because half of the building was situated underground. Two of the four underground levels are open to the public. The library is situated on one of these floors. The museum is situated on the upper floors. Due to the purpose of the rooms in this area, windows were not essential. The mediatheque and



the library can be viewed from the central hall, where the stairways and lift are situated.

Proportion

Three pillars are added to the corbelling roof, whereby the harmony with the Maison Carree was enhanced.

Scale

The response of a low building to echo the height of surrounding buildings.

Lighting

Architect uses local stone as a cladding material and incorporating an idea of Louis Kahn, the light funnel, to introduce diffused natural light into the library spaces.

Cafe restaurant

It is on top of the mediatheque with shaded terrace overlooking the magnificent view of the city.

Contemporary vs historical period

It is an uncompromisingly contemporary building, with the proportion, scale control and elements design are well controlled with the contextual reference. It is successful in

bringing about a perfect synthesis between the venerable past and the best that modern architecture had to offer.

No diagonals in structure

It made the museum without the industrial look and run one terse memorandum. The reticence and its lack of technological rhetoric brought harmonious relationship with the surrounding context.

Leisure activity

The terrace on the roof top is next to the cafe restaurant where is open to the public to enjoy the drink with a magnificent view of the city and sunlight.

Garden of Fine Arts, Tsurumi-ku, Osaka

Address:	Tsurumi-ku, Osaka
Architect:	Tadao Ando
Design:	1988
Completion:	1990
Site Area:	692 sm.

Programme

The theme of Asia first international horizontal exposition - the International Garden and Greenery Exposition, held in Osaka in 1990 - was the exploration of new concepts in horticulture and gardening, with a view to the twenty - first century. Flowering plants and other varieties from all over the world were assembled on the grounds, amid elaborately designed gardens.

Building Type

Pavilion and landscape design

Context

The garden of Fine Arts featured open-air displays of masterpieces of fine art, reproduced full -size on weatherproof ceramics technology.

Design concept

The design began from an inquiry into the essential nature of gardens - whose composition, I believe, should include not only plants, but all the elements of nature. Taking water, wind, and light as its motifs, the Garden came to

embody a proposal for a new form of kaiyu-shiki - or "tour-style - garden.

Elements

Forty-five pillars, 12.6 meters high, were arranged on an even grid in a pond.

Ramps

They took the form of glass-walled roofless corridors - ascended in opposite directions, suspended above the pond. Functioning as outdoor art galleries, the ramps displayed images reproduced from Chinese scrolls.

Wall painting

In the entrance space, Michelangelo's The Last Judgement and Leonardo Da Vinci's The last Supper were presented as large murals, overlooking a sunken garden. A format of display producing optimal viewing conditions was adopted for each picture, which, rather than being viewed from one level in the conventional manner, could be viewed from all angles.

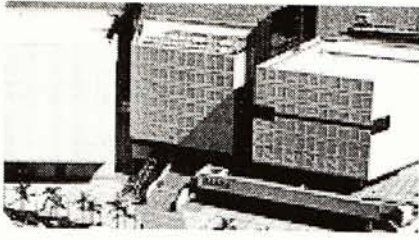
Relevant ideas

Outdoor exhibition area

It offered the visitors the experience of viewing masterworks of art with their senses awakened by light and wind - experiences of art involving, not only their visual sense, but their entire sensibilities, that will be likely to remain long in their memory.

Materials combination

It was harmonious to combine the design of ceramic tiles with the painting pattern pasted on huge concrete wall. The grand impression of painting remained to be presented in this new environment.



Hong Kong Museum of Art, Hong Kong

Address:	Salisbury Road, Tsim Sha Tsui
Architect:	Architectural Services Department
Engineer:	Architectural Services Department
Funding:	HK\$ 215.4 millions
Completion:	1991
Built Area:	17,530 sm.

Programme

Hong Kong Museum of Art is designed for art displays, promotion and education. It comprises six art galleries, and other supporting facilities such as artifacts storage, conservation laboratories, a lecture hall, art studios, an art reference library and offices. The size of gallery ranges from 800 sm. To 1400 sm. And the clear height ranges from 3m. To 4.5m. to cater for different types of exhibits, including ancient Chinese fine arts and contemporary Hong Kong arts.

Building Type

The museum is five storeys tall, with one level of basement.

Context

It is located with the Auditoria Block, Hong Kong Space Museum, it forms part of the Hong Kong Cultural Center.

Design concept

A modular grid of 1.2m. is adopted for the suspended ceiling, exhibition cabinets and services layouts, which can accommodate different layout configurations for various

types of exhibitions.

Layout

The building is divided into three blocks.

Facade

Its windowless facades reflect its functional requirements of screening ultra violet light from the galleries. Large windows are provided at the central lounge of each floor, where visitors can relax and enjoy the harbor views.

Materials

The use of profile and plain ceramic wall tiles shows the unity of the museum and other buildings of the HKCC, while the more refined tile patterns reflect the identity and character of the Museum.

Ramps

They took the form of glass-walled roofless corridors - ascended in opposite directions, suspended above the pond. Functioning as outdoor art galleries, the ramps displayed images reproduced from Chinese scrolls.

Relevant ideas

Circulation

The main vertical access is located at the central block which divided the exhibition areas into two separated blocks. This approach provides a clear vision for the visitors on each gallery's location.

Problems

The windowless facades design ignores the advantage of Victoria Harbor view.

The inappropriate profile and plain ceramic tiles were chosen as the external wall finishing material that cannot present out the atmosphere for the fine arts' context. It is easier to relate the ideas on public toilet.

As the movement among each gallery relies on the vertical circulation by escalators and lift machine. This approach is in convenient to the disabled and aged people. Moreover, the rigid and repeat arrangement of space from floor to floor cause a regular and dull movement experience.

5.3 Special studies on environmental issues

5.3.1 Environmental control

Establishing performance criteria for the museum environment is a balancing act from the beginning. The conditions best suited for the preservation of the collection are weighed against the comfort of staff and visitors. The climate and site, and the well-being of the building itself, must be considered, especially in the case of an existing or a historical structure, which be threatened by the very conditions that best safeguard a collection.

1. Humidity and temperature

All organic substances seek a state of equilibrium with the relative humidity of their environment. Below 35% at room temperature, objects tend to dry out, shrink, or become brittle. At high relative humidity, they may swell. Paper can stain, soluble glues may weaken, and mold can appear. Changes in temperature cause expansion and contraction of heat-conducting materials such as metals.

Performance Requirements

Relative humidity (RH) and temperature

Group 1: Objects able to tolerate variable conditions:
Ceramic, unpolychromed stone and marble, gold, silver, stable glass
RH min. 25% in winter
max. 50% in summer
+/- 10% RH daily only
Temp. 21 degree Celsius

Group 2: Objects that require stable conditions:

Organic materials, paintings on canvas, wood furniture, polychromed wood, cellulosic materials, paper, books, textiles and costumes, leather, parchment, bone, ivory (including miniature paintings)
RH min. 35% in winter
max. 50% in summer
+/- 6% RH daily only
Temp. 21 degree Celsius
Group 3: Objects that require extremely stable conditions:
Inlaid, gilded and lacquered furniture, wooden musical instruments, panel paintings on wood, icons, illuminated manuscripts, Japanese screens
RH 50% +/- 2% daily
Temp 21 degree Celsius

2. Air Quality

Much indoor air pollution, gaseous and particulate, is delivered by ventilating systems. Without filtering, sulfur dioxide, nitrogen oxides, and ozone can reach high enough concentrations to affect collections seriously.

The placement of air intakes should be carefully considered by the museums which is located in urban area. The air pollutant was emitted from industry and automobile.

Performance requirements

A positive air pressure is established inside to prevent outside polluted air from penetrating into the filtered environment.

Particulate filters are screens or meshes placed in chambers or trays in the path of the air.

3. Lighting

Both natural and artificial light would be controlled to avoid fading of fabrics, and deteriorating of water color paintings and photographs. But this control shall not affect the quality of lighting inside.

Performance requirements

Ultra-violet filters can be beneficial, expert advice should be sought for most objects of value.

The light level

Group 1: Objects especially sensitive to light:
textiles, watercolors, prints and drawings, manuscripts, dyed leather
Max. illuminance: 50 lux
Ultraviolet radiation: 75 microwatts/lumen

Group 2: Objects less sensitive to light:

oil paintings, tempera paintings, undyed leather
Max. illuminance: 200 lux
Ultraviolet radiation: 75 microwatts/lumen

Group 3: Objects insensitive to light

Metal, stone, glass, ceramics, jewelry, enamel
Max. illuminance: 300 lux
Ultraviolet radiation: 75 microwatts/lumen

4. Condensation

In hot weather, when the HVAC system is in its air-condition, dehumidifying mode. The moisture in the exterior air meets cool, dry surfaces inside and causes condensation inside the building. In winter time, condensation may form as the warm, moist air of the interior permeates the wall encountering the cold, dry air outside.

Performance requirements

Heavy insulation in walls and attics, double or triple glazing, and vapor barriers are used to buffer the building. However, an absolutely impermeable vapor barrier is difficult to achieve.

5. Materials

Care must always be taken when selecting the modern materials used in display. The materials shall contain elements which are harmful to human health and artworks conservation, presents in museum atmosphere.

Performance Requirements

New concrete is usually alkaline and, although dry to the touch, requires time to cure and release its moisture.

Some plastics, such as thermoplastic tiles and their adhesive, can affect photographic material. This should always be mounted on an acid-free base, such a rag board, not a mechanical wood-pulp board; and the special adhesive used.

5.3.2 Climatic control

The system should meet the specifications set for temperature and relative humidity, four interrelated operations are necessary: heating, cooling, humidifying, and dehumidifying.

The system should be designed to meet the challenge of the unusual, if infrequent, extremes in weather, as well as the swing seasons of spring and fall when conditions can vary widely day to day.

Performance Requirements

1. Ventilation system

Solvents used in conservation laboratories and workshops should be prevented entering into other parts of the building.

2. Micro-Climates and buffering

An object requiring precise controls can be accommodated in a micro-climate - that is, an air-tight container or case that resists environmental swings in the immediate surroundings.

The spaces on the perimeter of a building are more likely to be affected by weather changes than those buried deep in the interior. Sensitive objects can in this way be given micro-environments, rather than making the whole building a macro-climate.

In a gallery of oil paintings, one or two panel paintings might be accommodated in a special case with internal climate control.

On a larger scale, if a number of objects that would be exhibited together is substantially different as a group from other parts of collection, the gallery or galleries might be segregated into a discrete heating, ventilation, and air-conditioning (HVAC) zone.

5.3.3 Building sevices control

1. Fire

Damage to objects in museums is caused not only by the fire itself but even more by the use of water to flight fire. Prevention rather than cure is emphasized on fire issue.

Performance Requirements

The structure and finishes of new buildings should be as incombustible as practicable. Smoking is never permitted in museum. Fire extinguishers should be of types that minimize damage.

2. Acoustics

Sound isolation between rooms can often be achieved with common sense and careful planning and may be less costly than containing the noise disruption by physical barriers.

A serious effort should be made during design and construction to reduce and control the noise generated by the building and its eventual occupants. The vary nature of museum spaces, the intensive HVAC systems add up to potentially noisy buildings.

Performance Requirements

The reduction of noise generated by equipment and its installation, the use of materials to reduce the transmission of noise, and the use of sound isolation to reduce the transmission of noise from space where noise is unavoidable.

Outdoor noise sources shall be reduced by building's configuration, the advantages of natural or artificial noise barriers and arrangement of room spaces.

Restaurant is the source of a number of sounds - voices, clanking dishes and silverware, and kitchen noises. Physical or acoustical isolation of an

audience and those in areas adjacent to the auditorium. One strategy is to look for the possibility of using quiet or unoccupied spaces, such as storage areas or corridors, as buffers.

3. Security

Museum contains objects of value should be provided with good security systems.

Traditionally, reliance has been mainly on attendants or wardens.

The security is maintained by spatial, mechanical and electrical measures to prevent the removal and damages of objects.

The maximum visual coverage from the warding position is provided.

Performance Requirements

The access between the public areas and the administrative section are fully secure.

There should also be facilitated by ensuring that there are no hiding places, such as cleaners' cupboards, opening directly off the public areas.

The control of egress during a fire alarm, as a false alarm, can be used as a diversionary tactic during a theft.

All external doors and windows should of course be protected from illegal entry.

4. Technology advancement

All collected data in MOCA intended to be stored into the computer and make them accessible to the public.

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Hong kong

Kowloon park, tst

The programme report

**The museum of contemporary art
Hong Kong**

The Chinese University of Hong Kong
1997 - 98
Michael, Wong Kam Ming

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Introduction

In twenty century, new artistic forms have gradually been increasing their market, integrating new experimental fields and therefore demanding new spaces in which to present them. The institution of a museum of contemporary art is the most forceful target and reflection of contemporary conceptual and social contradictions. The museums of contemporary art produce the greatest passion, confrontation and confusion. The creation of a museum of contemporary art has been a constant challenge since the late nineteenth century: to build the containers suitable for artistic manifestations which are constantly attempting to break moulds, reset limits; to propose new spaces as the spectator's way of looking at art is transformed. The design process of the museum of contemporary art is the excellent platform for contemporary architects or students express their professional intelligence and special architectural interests directly.

Leading architect denies supporting design for Kowloon Park

A ROW is looming over the proposed \$196 million Museum of Contemporary Art after leading architect Ho Tao denied he had backed the design.

The president of the Hong Kong Institute of Architects said he had never seen the design for the planned Kowloon Park facility, although provisional urban councillors were told he had approved it.

"I have never seen the design, so I could not possibly approve it," Mr Ho told the *Sunday Morning Post*.

The council last week voted to approve a design for the controversial museum after supporters of the plan said it had been drawn up on the advice of Mr Ho.

Councillors are asking the Government for \$196 million to build the complex to replace the current, colonial-style Museum of History.

But Mr Ho - who was overseas at the time of the meeting - was "shocked" to discover he had apparently approved the design.

"Somebody is trying to rush this thing through and put words into other people's mouths," he said.

Opposition to the project is rising from artists, who say work on the complex should be suspended until it is determined what will go inside the museum and how it will be managed.

Low attendances last year at the existing Museum of Art on the Tsim Sha Tsui waterfront, which will remain open if and when the new facility is built, meant running costs were equivalent to \$300 per visitor.

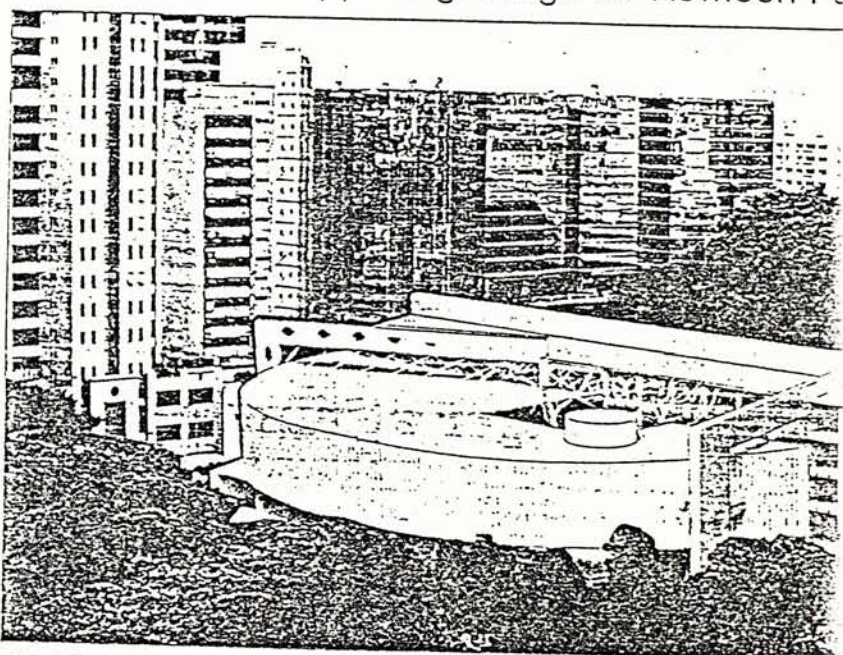
Arts Centre exhibition director Oscar Ho Hing-kay said the proposed museum risked becoming another architectural debacle for the council.

"This is a typical problem of the Urban Council."

"They only think about the hardware and not the software," Mr Oscar Ho said.

"We've already had the Central Library and the Cultural Centre. Are we going to have a third one?"

Mr Ho Tao said his only comments on the project had been to suggest an outline design concept



• Grand plans: an artist's impression of the Museum of Contemporary Art and (right) the Museum of History which occupies the site, Mark Ralston

Row looms over \$196m museum

By GREN MANUEL

for the site, which would be the basis for a competition to draw up suitable plans.

"I suggest it is an open competition - but only if they find out what will be the museum's content first," he said.

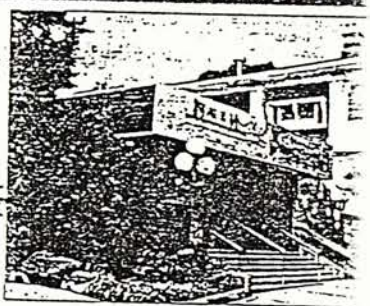
Independent councillor Ada Wong Ying-kay agreed. "We need to know what to do with it before building it," she said.

On Tuesday, the council's Standing Committee voted 17-13 against a Democratic Party attempt to hold a design competition.

The design - by the Architectural Services Department for a four-storey structure - has been sent to the central administration for approval and funding.

Mr Ho Tao's name appears in records of last month's joint meeting of the Museums, Capital Works and Recreation Committees. The records cited his advice as one reason "there was, therefore, no lack of professional and public input."

Democratic Alliance for the Betterment of Hong Kong members Mok Ying-Fan and Lam Man-fai, both supporters of the design, have also quoted Mr Ho as supporting it.



1. EXISTING SITE

LOHAS

Existing State
museum of contemporary art, hong kong

1.1 Background

1.1.1 Project History

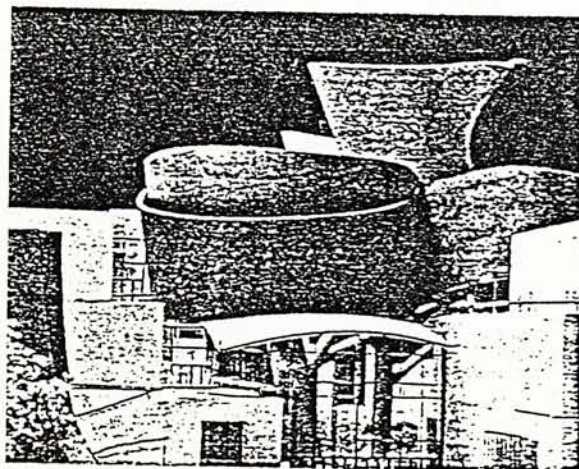
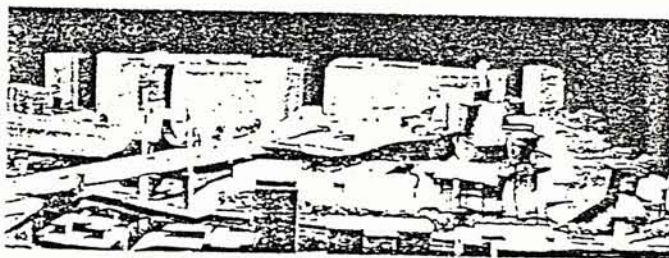
Hong Kong Museum of Art (MOA) collects over ten thousand art pieces but only 10% collections can be exhibited temporarily to the public. There are about two thousand contemporary art pieces now in the museum. It is inevitable that only 5% of them can be placed inside the contemporary art gallery inside MOA or for other temporary exhibition purpose. Moreover, The percentage of uses of galleries in Hong Kong Visual Art Center increased from 76% (1992/93) to 97% (1995/96). This reflected that the needs of local artists for the exhibition areas also are increasing.

In the well developed economic and social environment in Hong Kong, regional culture issues are regarded as a basic need to the public. Most countries in the world respect their own culture. The new Hong Kong Museum of Contemporary Art (MOCA) will mainly focus on the contemporary art pieces which reflect the advancement of economic and cultural growth in Hong Kong.

In September 1996, the Council approved in principle the conversion of the Museum of History premises at Kowloon Park into Hong Kong Museum of

Contemporary art and art education. Planning of the new museum is in progress pending the availability of the site in mid 1999. If the funding for the project is approved by the Government, detailed planning can commence in late 1998 and can be completed by late 1999. If all goes well, construction works can start in mid 2000 and be completed in mid 2002.*1

*1. item 4.25, *The Five-Year Plan of the Provisional Urban Council's Museums Select Committee, consultation paper*, Urban Council, Sep 1997.



Project by Frank Gehry for the Guggenheim Museum in Bilbao (1992-1997).

1.1.2 MOCA Mission & Function

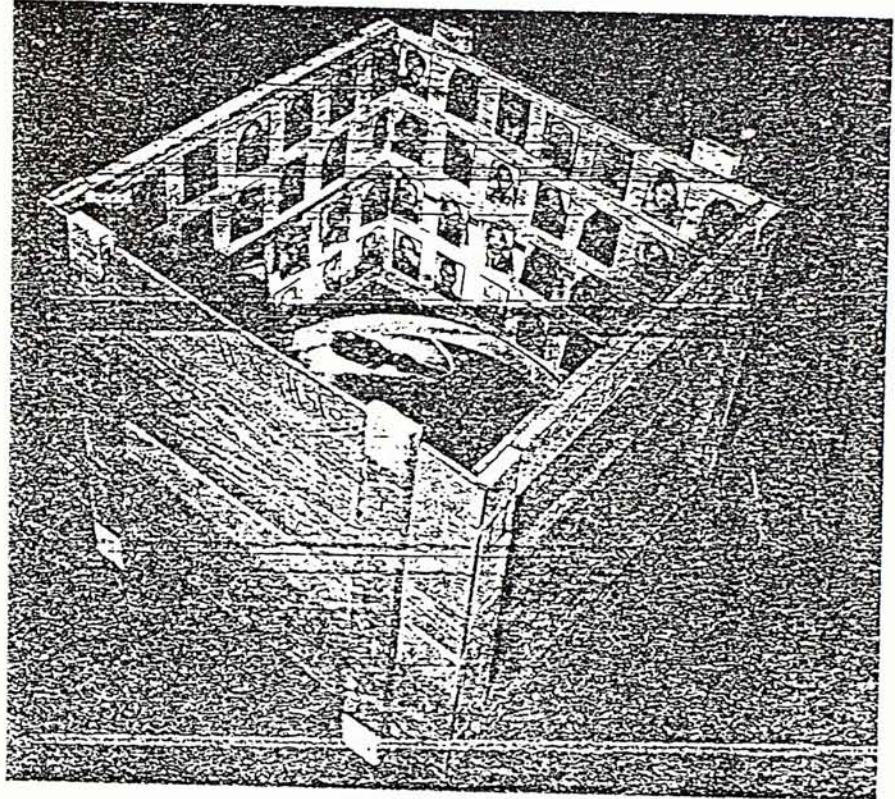
The museum will have an educational focus to assist visitors to understand the meaning of contemporary art. The museum will also act as a center of exhibition and associated creative and educational activities relating to local art.

In addition, the museum will provide exhibition space for experimental art display and different states of form to display. It also should include some artworks which can be touched by blind persons as to initiate their interest of art creation.*1

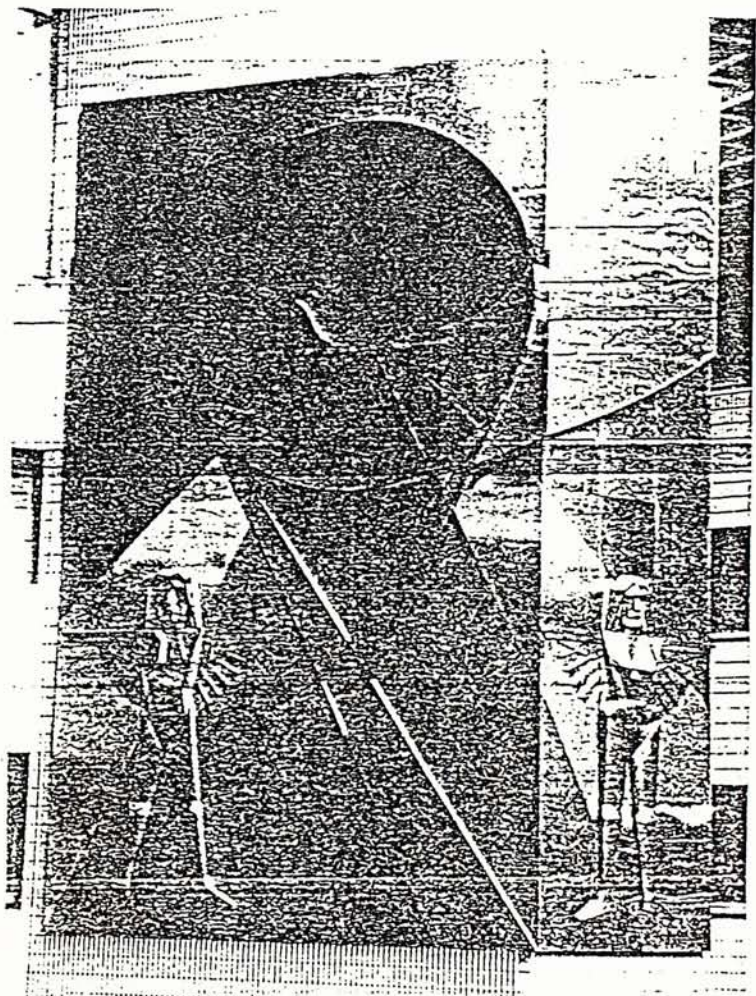
*1. items no. 5 & 6, the minutes of MUS
71/96 of the Museum's Select Committee,
Urban Council, 15 Sep 1996.

1.1.3 Terminology of Contemporary Art

Artworks innovated by the artists who were born after 1911 or still alive are classified as the field of contemporary art.



Chan Yuk-keung, *Untitled*, 1990. Photo courtesy the artist.



Van Lau, *The Meeting of Yin and Yang*, installed in the Hong Kong Cultural Centre (opened 1989). Photo courtesy the Public Information Unit of the Urban Council.

1.1.4 A brief review on Hong Kong contemporary art 'The field of visual art'

1.1.4a Current development of contemporary art

The term "visual arts" includes, but is not limited to, painting, sculpture, calligraphy, photography, prints, graphic and craft arts, architecture and allied fields, industrial design, performance, execution, interpretation and exhibition of any of these art forms, and the study, research, documentation, application, advocacy and appreciation of these arts to the environment particular and special to Hong Kong.

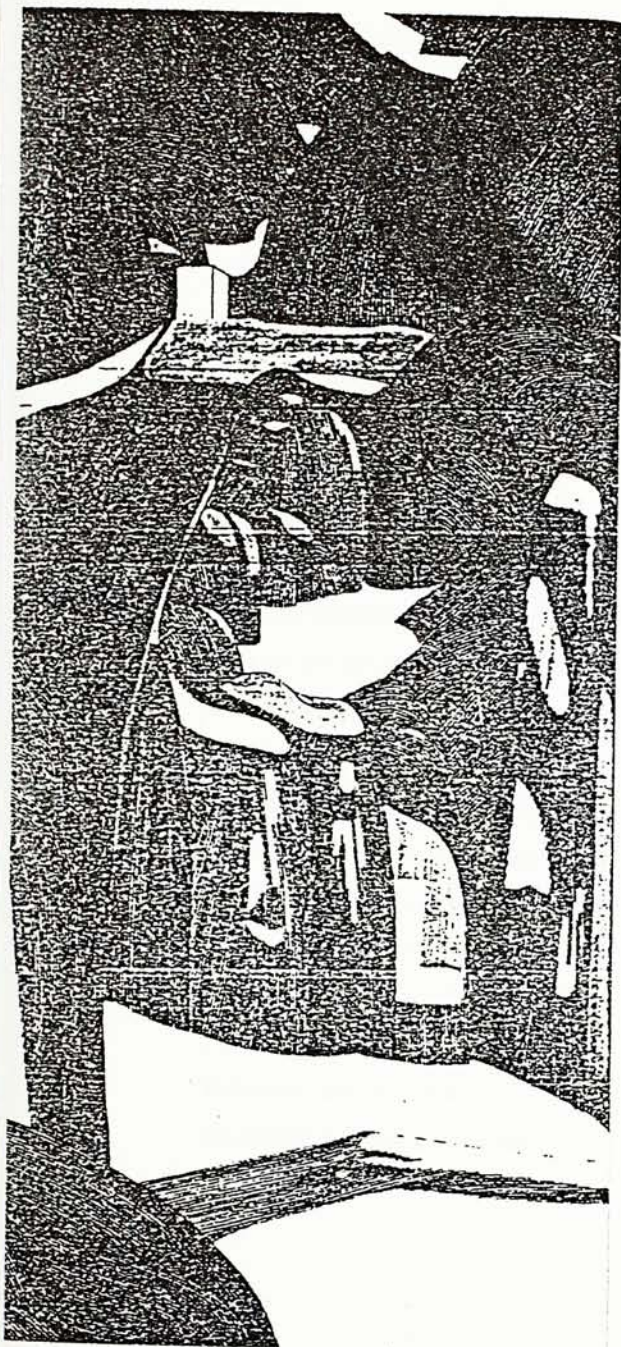
The contemporary art development in Hong Kong goes into following four different streams:

Fine Arts: painting, printing, drawing, calligraphy, photography, sculpture, installation, earth/environment

Applied Art: applied design, photography, cinematic art, architecture

Video Art: cinematic art

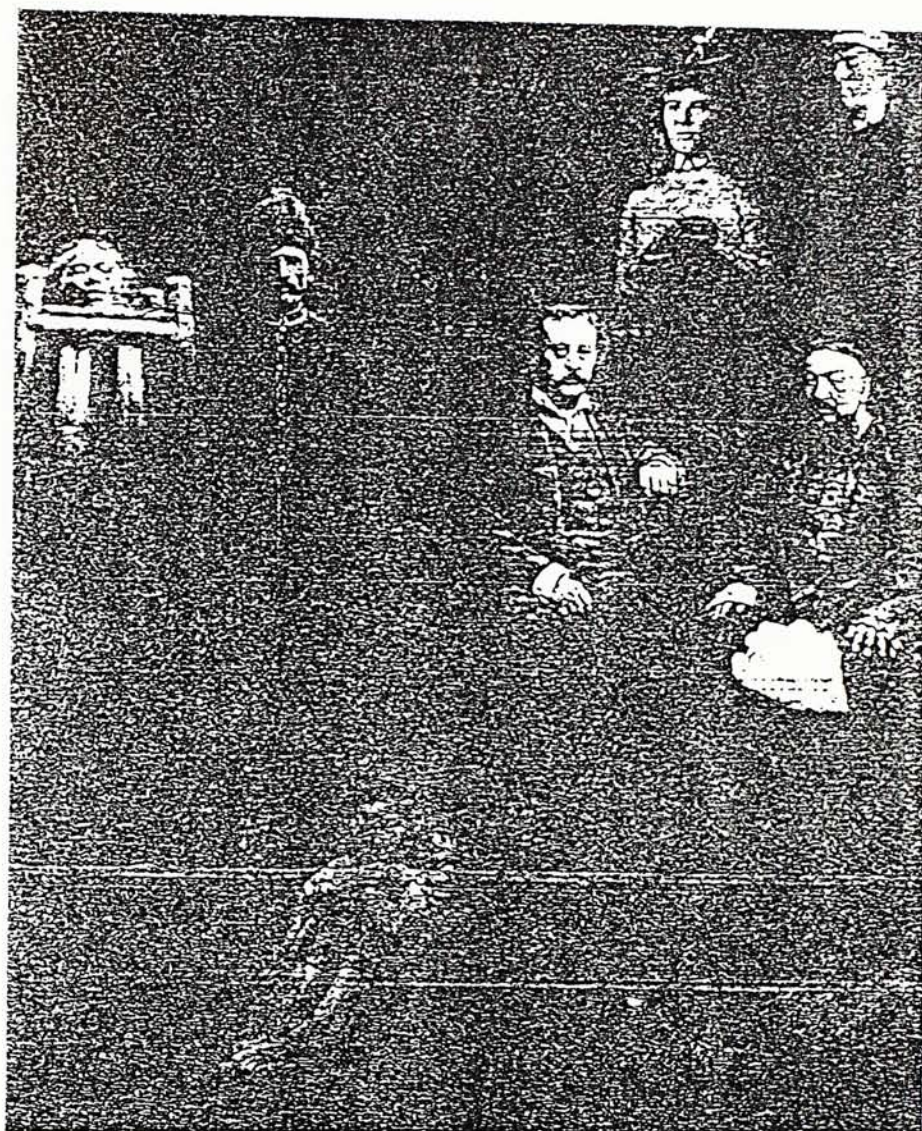
Public Art: commission/ sculpture park, mural, decoration



1.1.4b Public interest

7

With the exception of films, the fine arts tend to attract a limited public while the artistic values of applied art have not been fully recognized. Different types of art tend to attract different audience, but in general public interest in visual arts is limited to small groups of educated or specially interested people. Visual arts, with the exception of applied arts, is basically not been many active art programmes in which artists are actively seeking responses and understanding from the community. The practice of actively bringing art to the community, which has been a major development in Western art since the Sixties, rarely appears here. The gap between artists and the community remains great.



Wang Hai, *Cultural Relics*
Hong Kong History Series
(Section 4), 1990. Photo
courtesy the artist.

1.1.5 History of museum

The modern public museum is a descendent of the ancient Greek Museion, a place dedicated to the Muses, the nine daughters of Zeus and Mnemosyne, of Memory, and thus a place devoted to artistic creation and remembering.

There is an archetypal idea of the museum which first emerges in the earliest phases of its various existences: the museum as opaque, compartmented box, as treasury, as receptacle, as secret.

The origin of the museum is rooted in the process by which totems are chosen and protected in primitive societies: beautiful, rare or remarkable objects, which may or may not bear some relation to myth.



1.1.5a Before 19th century

9

The idea of exhibition space which was the area set up by the private collectors, in order to display their collections of art. But it is gradually changed from private to public: from the secret space of the collector's study or nocturnal chamber, there was a transition towards the opposite pole represented by the visible and transparent space of the tribune or gallery. From the first appearance of the public museum, in the late XVIIIth and early XIX century, two opposing conceptions can be seen, which have continued through to our own time.

The first concept was the attempt to develop the spirit of the Enlightenment, which saw the museum as the focus of instruction, a universal centre of education which was to transmit academic taste and the new values of progress to the people as a whole.

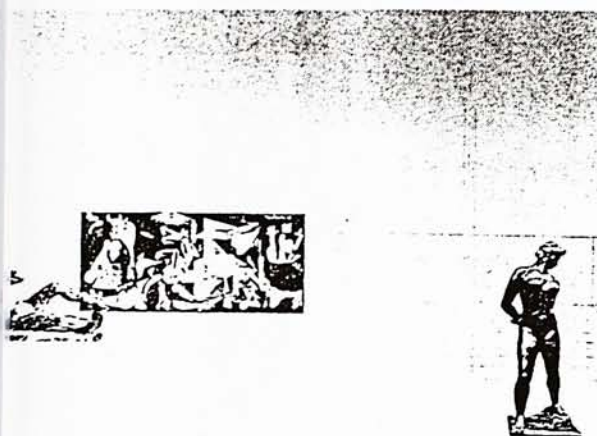
The second concept was that the museum had a duty to preserve and safeguard the nation's antiquities, based on a nostalgic perception and a romantic taste which took the Mediaeval period as its source and the ruined monument as its cult.. the aim was to foster the evocative sensibility of

memory, rescuing the vestiges of the Middle Ages from destruction.

The unitary model is proposed by J.N.L. Durand in his *Precis des lecons*. The parts - the galleries, salons, series of rooms, rotundas, cupolas, courtyards, porticos and ceremonial stairways found in the baroque villas and palaces of collectors - precede the whole and are then articulated in a coherent architectonic typology.

The architectonic theme of the museum was perfected: natural light, provided by way of lateral thermal windows, overhead skylights, lantern lights, and so on. The opacity of the box has been expressed to the full, whether it be in the embellished interiors of the collector's cabinet or the historic museum - the site of an accumulation without precedent in history, its walls literally covered with pictures - or in the exteriors of the palace, with its inscriptions and fragments of sculptures mounted on its walls or disposed around the grounds.



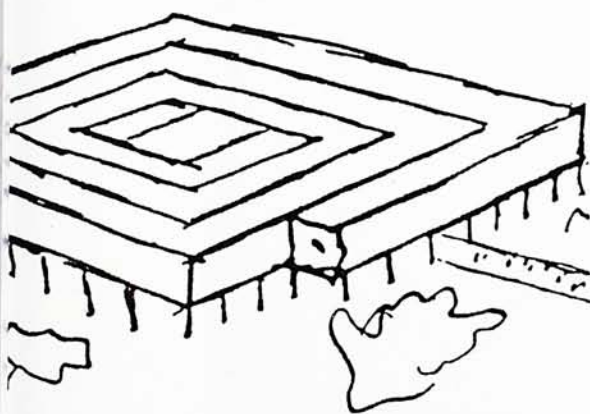
1.1.5b Avant-garde
period

For the avant-garde architects, and the application of ideas which aspire to supposedly universal ethics, closely related to certain formal premises: transparency, the open and flexible floor plan, the universal space, functionalism, technological precision as an element in identifying the building's use, neutrality and the objects to be exhibited. This tendency culminates in the schemes for museums put forward by Mies van der Rohe - the "Museum for a small town" (1942) - and Le Corbusier the "Museum of Unlimited growth" (1939)

The work of art was interpreted as an autonomous object within the museum, detached from its setting, as it floating in the void, and presented in an ubiquitously uniform, dazzling light is in tune with the architectural vision promulgated by German expressionism. However, this idea of the neutral, white and transparent museum has always been more an aspiration than a reality.

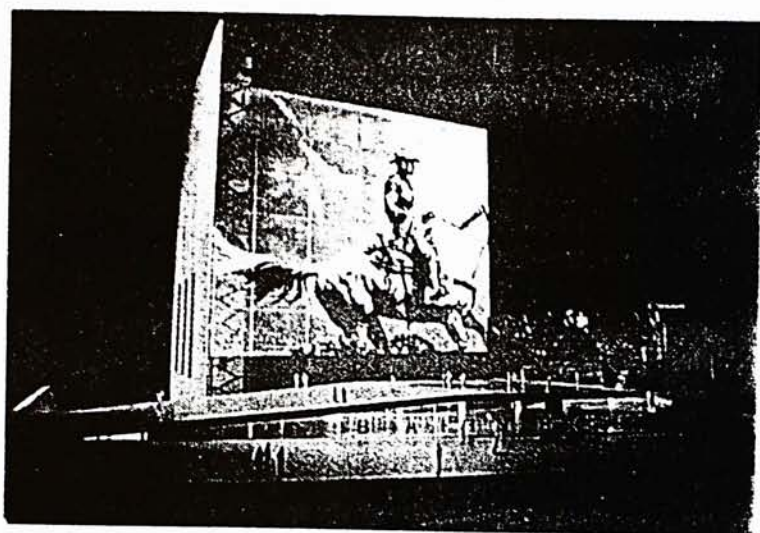
Considerations of security on the one hand, the North American museums of the sixties and seventies also did not follow the idea of the transparent museum but

advocated the museum-bunker; closed windowless boxes constructed in reinforced concrete.

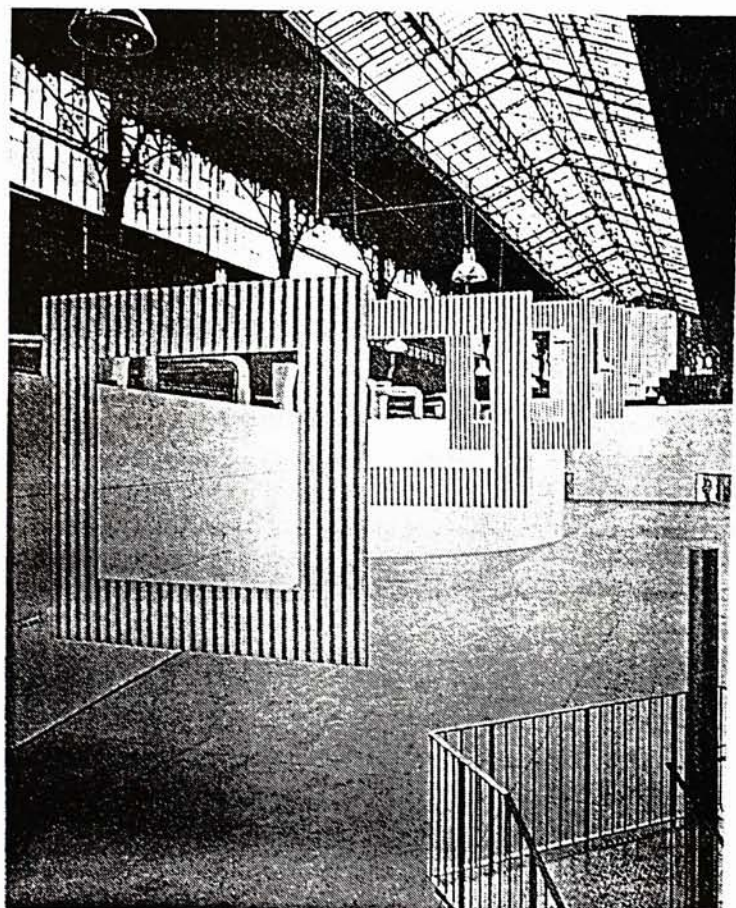


1.1.5c The space for contemporary art

11



Throughout the 20th century, new artistic forms have gradually been increasing their market, integrating new experimental fields and therefore demanding new spaces in which to present them. And, in short, the institution of a museum of contemporary art is the most forceful target and reflection of contemporary conceptual and social contradictions:



- The MOCA is a type of optimum space in terms of size, form, typology, texture, ornamentation, symbolic values and type of lighting.
- The design of MOCA is the search for a new monumentality in architecture and urban development saw works of modern art seeking their place in public spaces.
- The MOCA is the contemporary artists' loft, or the containers based on already existing constructions remodeled at little express and painted white.

1.1.6 The development of relationship between the artworks and exhibition space

1.1.6a From 19th century to world war II

In 19th century, each painting was conceived in relation to the classical wall. A wall consisting of socle, cornice, stucco and moulding; a wall subdivided into panels; a complex structure of three dimensional articulation. In this context, the painting has the meaning of a framed window in the room. This gave rise to the frame as an articulation of this fictitious window in the composition of a classical wall. The canvas represents a fiction of transparency and each painting takes its place in architectural decoration.

The relation underwent a crisis starting with the world exhibitions, such as the 1851 London Exhibition and with Impressionism - Manet - and came to a head with Cubism - Picasso and Braque -, while Marcel Duchamp's manifestos rose above it all. From this moment on, a new, more conceptual, abstract, flexible type of space was needed for the work of art. The avant-garde work of art became an autonomous object, whose value lay essentially in the abstract system of internal formal relations to which the work itself gives rise.

1.1.6b After World War II

After World War II, new artistic trends started to be consolidated and at least two qualitative changes stand out. First of all, Art Brut and New realism were to demand a more specific, realistic space, full of connotations, following an existential idea of place and adoption archetypal or clustered shapes.

At the end of sixties with trends such as minimal art, conceptual art and land art, which sought a new type of space in which to prepare and present works of art. These experiments placed great emphasis on the relation between the work of art and space. Sculpture did away with showcases and was scattered through art galleries in an attempt to create a new phenomenological experience with the visitor's body within the space.



1.1.6c From 1980s to
now

The eighties saw the unfolding of a duality of architectonic styles based on these two programmes. The conventional programme for a museum of contemporary tends to take its place in new, medium-sized buildings, with natural overhead lighting, large exhibition rooms, wooden floors and white walls. The innovative programme for a centre for contemporary art, conversely, tends to seek out old industrial containers, warehouse, places, schools, and so on. There is an analogy between the studios in which artists work - such as the abandoned factory complex where Anselm Kiefer worked for years - and the exhibition spaces which best stimulate the interventions of these artists. To some extent, the eighties exalted a kind of model of 'anti-museum' that is, an old building, turned into a container for the creation and presentation of art. Initially there was also an attempt to defend a kind of anti-design: these old containers are simply emptied and the new works of art converse with this space of absence. Old bare walls, rows of cast-iron columns, metal structures supporting the roof, old service lifts, industrial

staircases are the basic elements going to make up these warehouse, with an anonymously historical backdrop. This has even provided fuel for a kind of academicism of the 'anti-museum'. An aesthetic of absence, a remembrance of historical industrial order, at the same time a remembrance of the very origins of museums, of caves and ancestral cabinets, come first in these containers or warehouses.

At all events, the model of the "anti-museum" which proliferated under the avant-garde movements of the seventies and eighties was not to last forever, nor was it the only solution to be offered during these years. What is more, a new building can be used flexibly by the museum director and, in some cases, the spatial structure of a historical building can provide strong conditioning factors. What is the alternatives for the new century be? What other positions were adopted in the course of these years?

1.2 Physical conditions

1.2.1 The Site selection

Whenever it is proposed to build a museum - whether large or small - there is usually one preliminary matter to be settled: The choice of a site.

A museum site should always be readily:

1. accessible from all parts of the town by public transport and,
2. within walking distance as well;
3. and must be within easy reach of schools, colleges, university, and libraries;
4. welcoming to all people in different classes;
5. feasible to be granted by SAR government.

1. Accessibility

Kowloon Park is located at the centre of Tsim Sha Tsui and besides to metro station and public bus-stops which provides the bus routes to other parts of Kowloon and New Territories. There are only 5 to seven minutes walk taken from metro exit to the site inside the park.

site area shall be defined under the feasibility report advised by the design consultant. The project need not wait for another government grant lands.

2. Educational concern

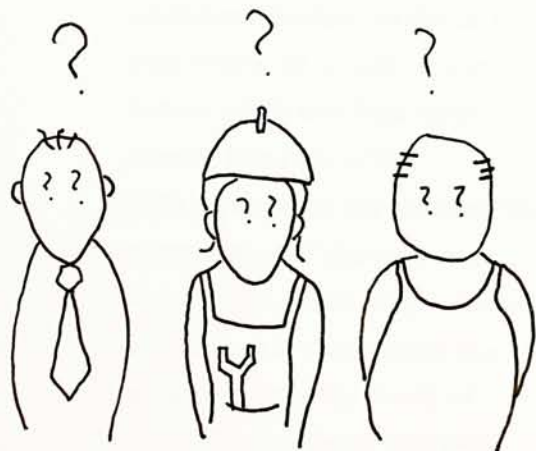
In the same district, there are other public museum organised by PUC such as Museum of Art, Science Museum, Space Museum and the new Hong Kong Museum of History. Therefore, this is convenient for all kinds of people to visit above series of museum.

3. Popularity

It is a big green area existing within one of the highest density environment of retail, commercial, private housing, office and tourist area. All kinds of people like to enjoy the time or use the facilities provided there. The proposed site is at the south-west corner of the park.

4. Feasible to PUC's project

As the site is the property of Urban Council, the proposed



1.2.2 The site

1.2.2a Kowloon Park

16

Kowloon Park, which was originally the site of a military barracks, was until recently a rather shabby affair. There was an aviary with rather gloomy inhabitants, a little museum and a running track.

The extension and complete redesign of this 37-acre "green lung" in the crowded Tsim Sha Tsui section of Kowloon, was a project for the Urban Council of Hong Kong, funded and project managed by the Royal Hong Kong.

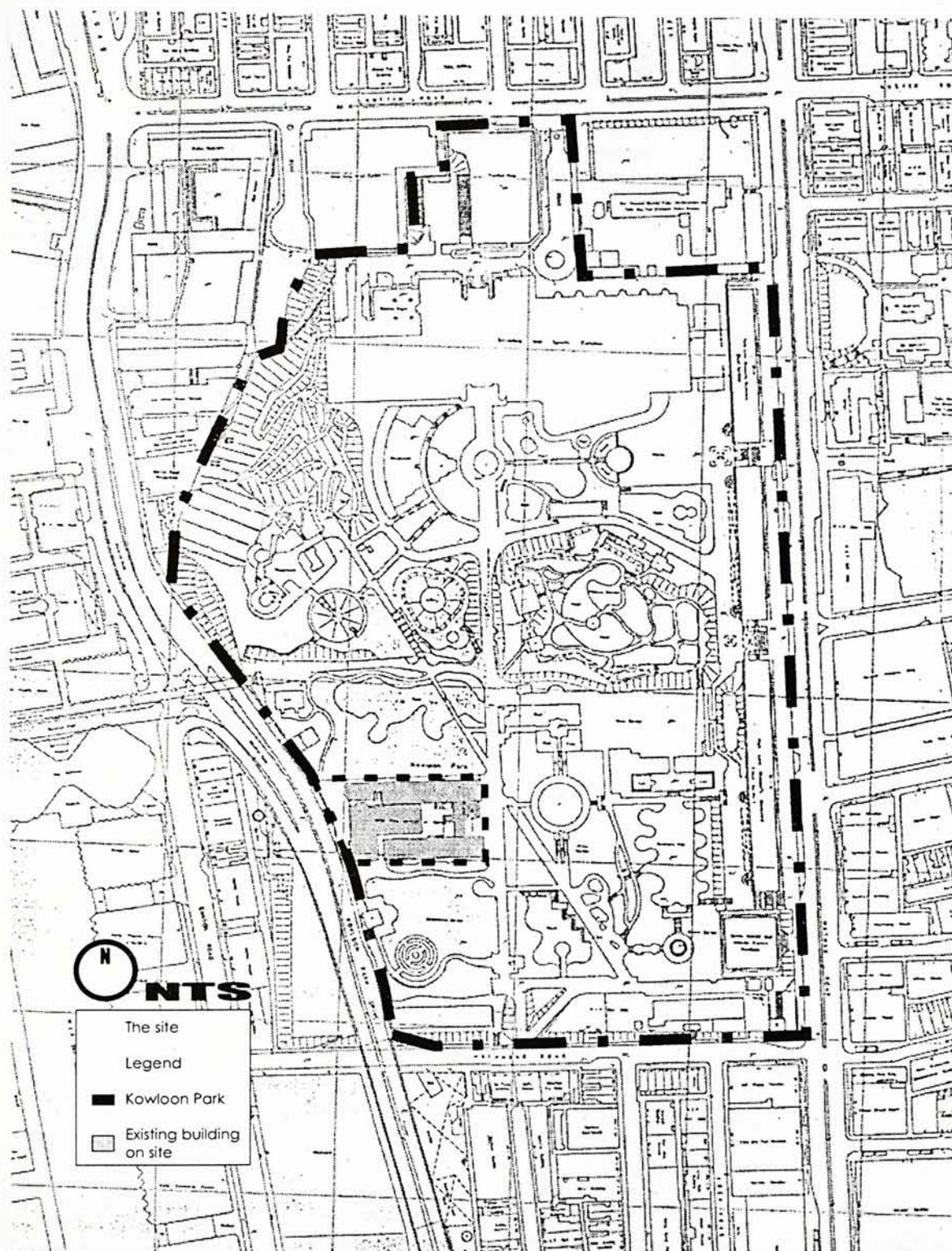
The best fit was a rather run-down Chinese garden right in the middle. Derel Walker Associates was asked to work up a development strategy for the park as a whole and to design a major Olympic sports facility including sports halls and a swimming complex incorporating an Olympic-style 50-metre competition pool. The recreational facilities includes a Chinese garden, children's play areas, an aviary, a mini-soccer pitch and basketball courts. Because of the difference in levels between the eastern part of the park area and Nathan Road, opportunity has been taken to extend the park area over the roofs of three blocks of one and two-storey shops with basements named Park Lane which fronts onto the western side of Nathan.

The existing Museum of



1.2.2b Kowloon Park survey map

17



The site analysis

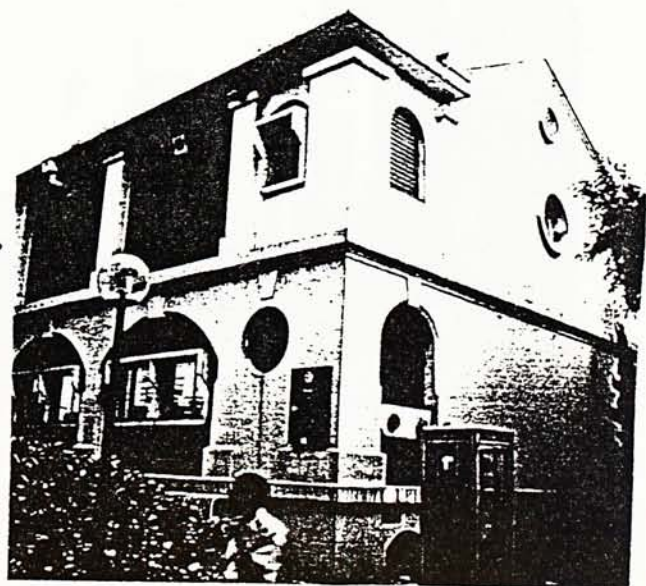
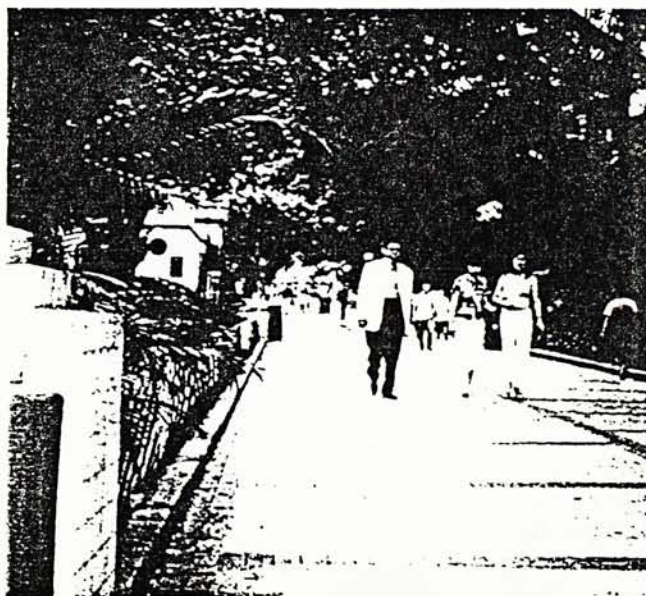
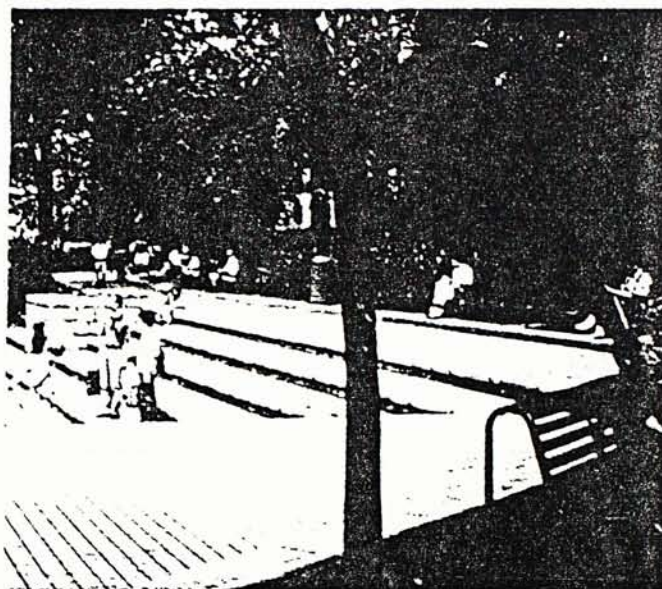
Kowloon Park site boundary and proposed site location

Kowloon Park is located at the centre of Tsim Sha Tsui and besides to metro station. It is a big green area existing within one of the highest density environment of retail, commercial, private housing,

office and tourist area. People like to enjoy the time or use the facilities provided there. The proposed site is at the south-west corner of the park.

1.2.2c Property of the site

New Hong Kong museum will be completed soon at the location next to Hong Kong Science Museum, then the existing site in Kowloon park will be allowed for another usage after the removal. As this site is located inside the Kowloon Park which is the properties of Urban Council, the museum committee do not need to apply for the reserved land for this project from Hong Kong Government. If not, it will take very long time to wait for.



1.2.2d Site constraints

Legal Site constraints

In according to *Engineering Conditions for Government Projects for Comprehensive Development of Kowloon Park*,

Clause 1 - Use

The site shall be used for recreational, cultural, sports and amenity purposes, including swimming pools and games hall, in connection with the Urban Council's overall development of Kowloon Park.

Clause 28 - Height restriction

For open space/amenity area (area other than the swimming and sports complex and museums), any part of any structure shall not exceed the height of 10.668 metres above the mean formation level of the land on which it stands and the maximum area of the land that may be built over shall not exceed 5% of the area.

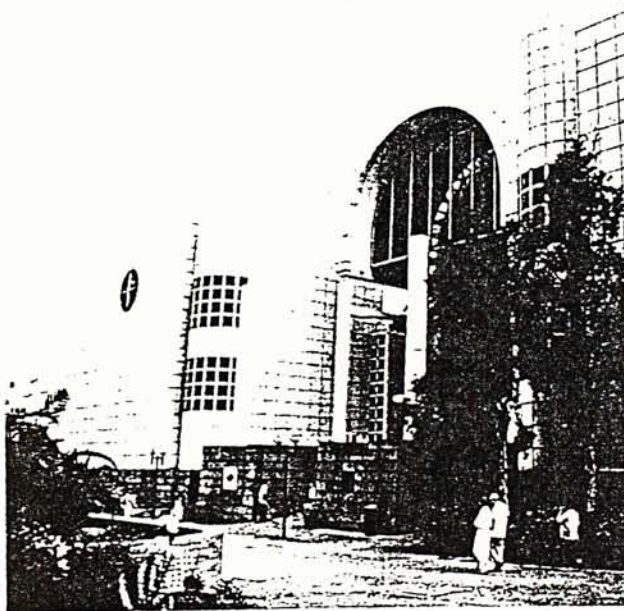
Clause 29 - Building & other conditions

No works shall be carried out within the area of the Mass Transit Inner Reserve at the south east corner of the site except as may be agreed by the MTO and any changes in levels within this reserve must first be agreed by MTO.

Clause 30 - Building & other conditions

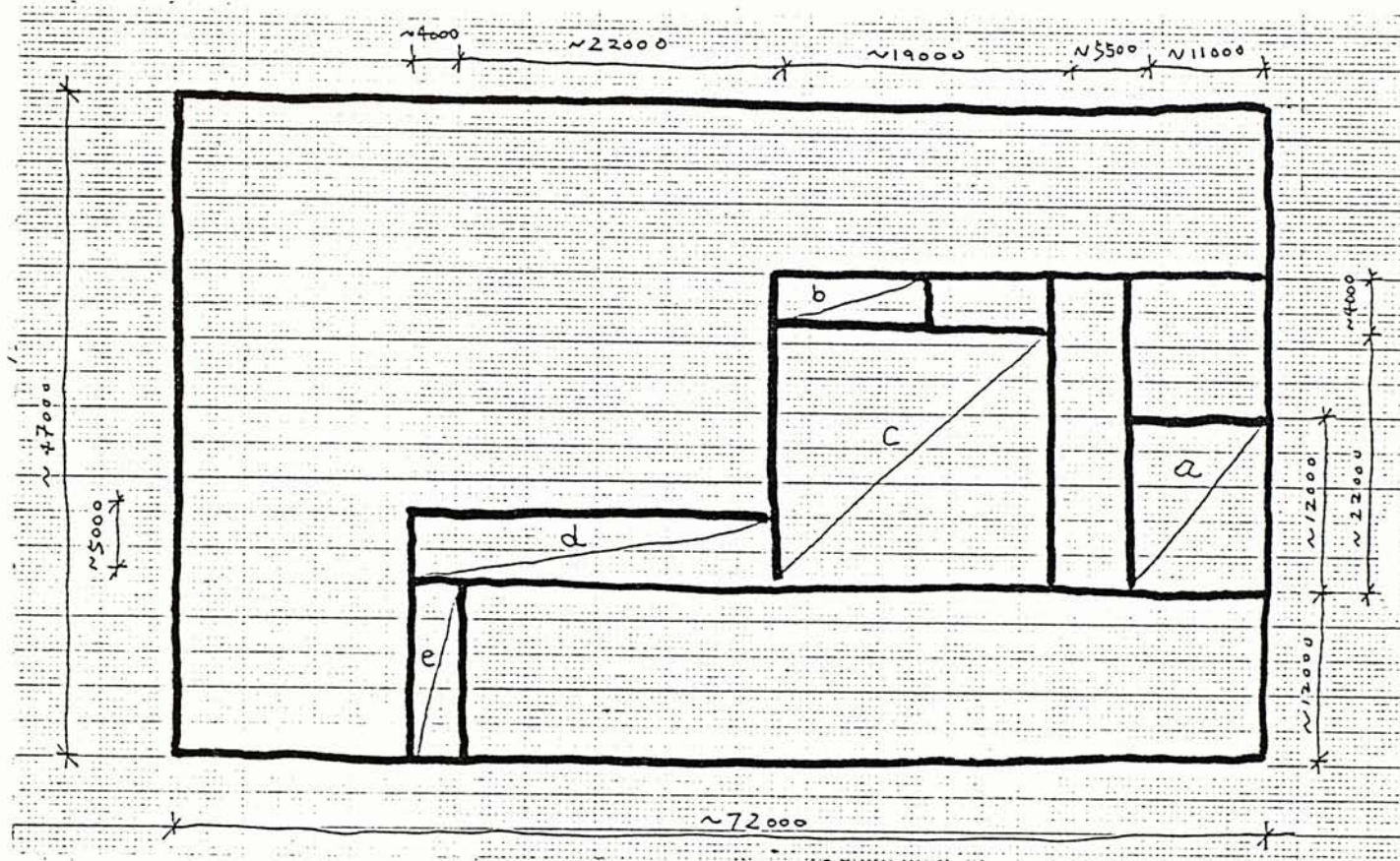
The vertical or horizontal stress on any part of the MTR underground structures due to the erection of any agreed structures and filling etc.

Including loads arising during construction shall not be increased by more than 20KN/s.m.



1.2.2e Existing building's site coverage

20



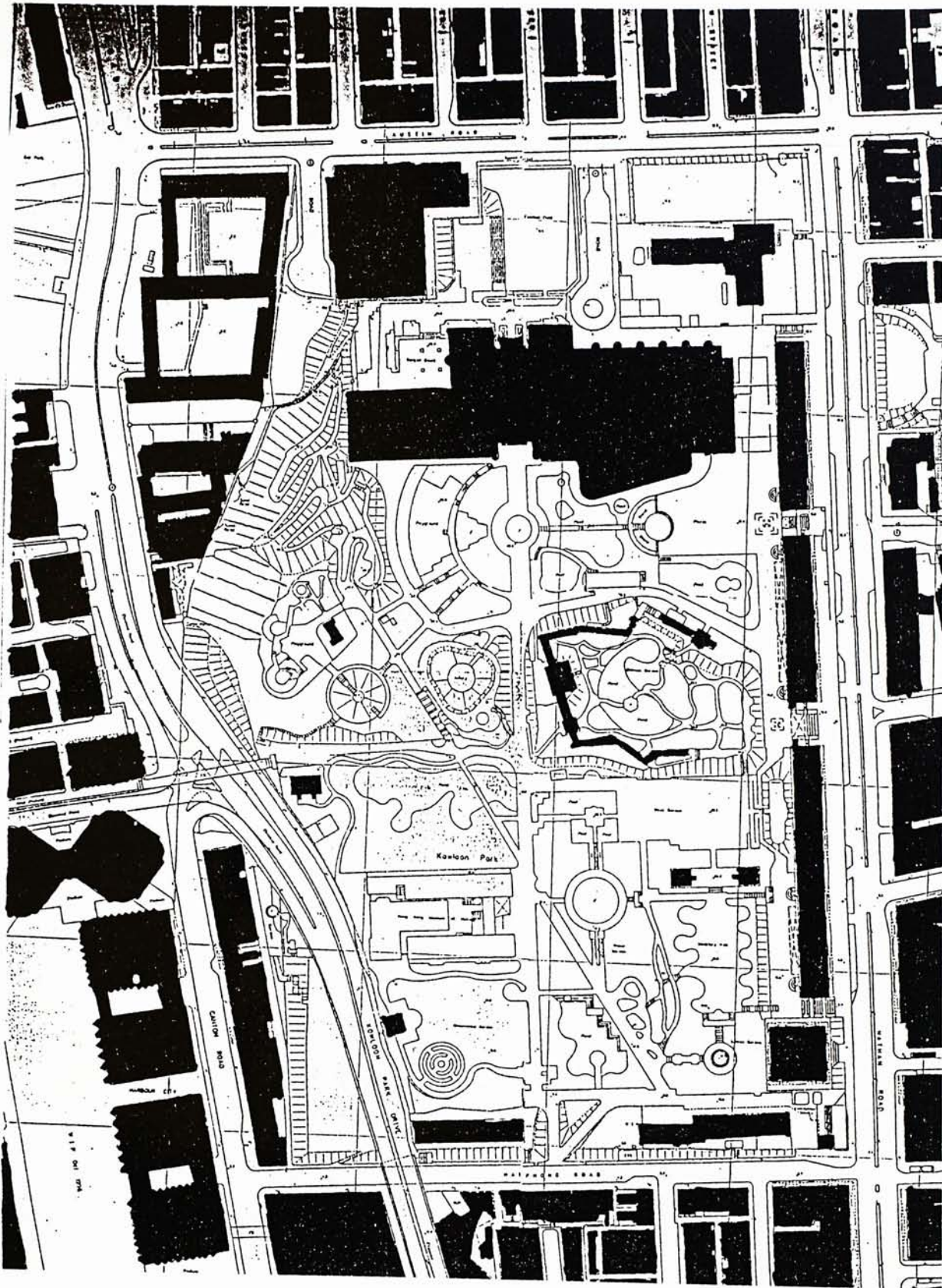
The total site coverage of existing museum in Kowloon Park

$$\begin{aligned} \text{Site area} &= X \times Y \\ &= 77 \times 44 = 3388 \text{ s.m.} \end{aligned}$$

$$\begin{aligned} \text{Total area of open spaces} \\ &= a + b + c + d + e \end{aligned}$$

$$\begin{aligned} \text{Total site coverage} \\ &= 3388 - a - b - c - d - e \\ &= 3388 - 100 - 300 - 36 - 75 - 30 \\ &= 2847 \text{ s.m.} \end{aligned}$$

1.2.3 Site physical condition



The site analysis

Legend

Figure and ground

Another side of the site was shaped by Kowloon Park Drive.

■ Figures

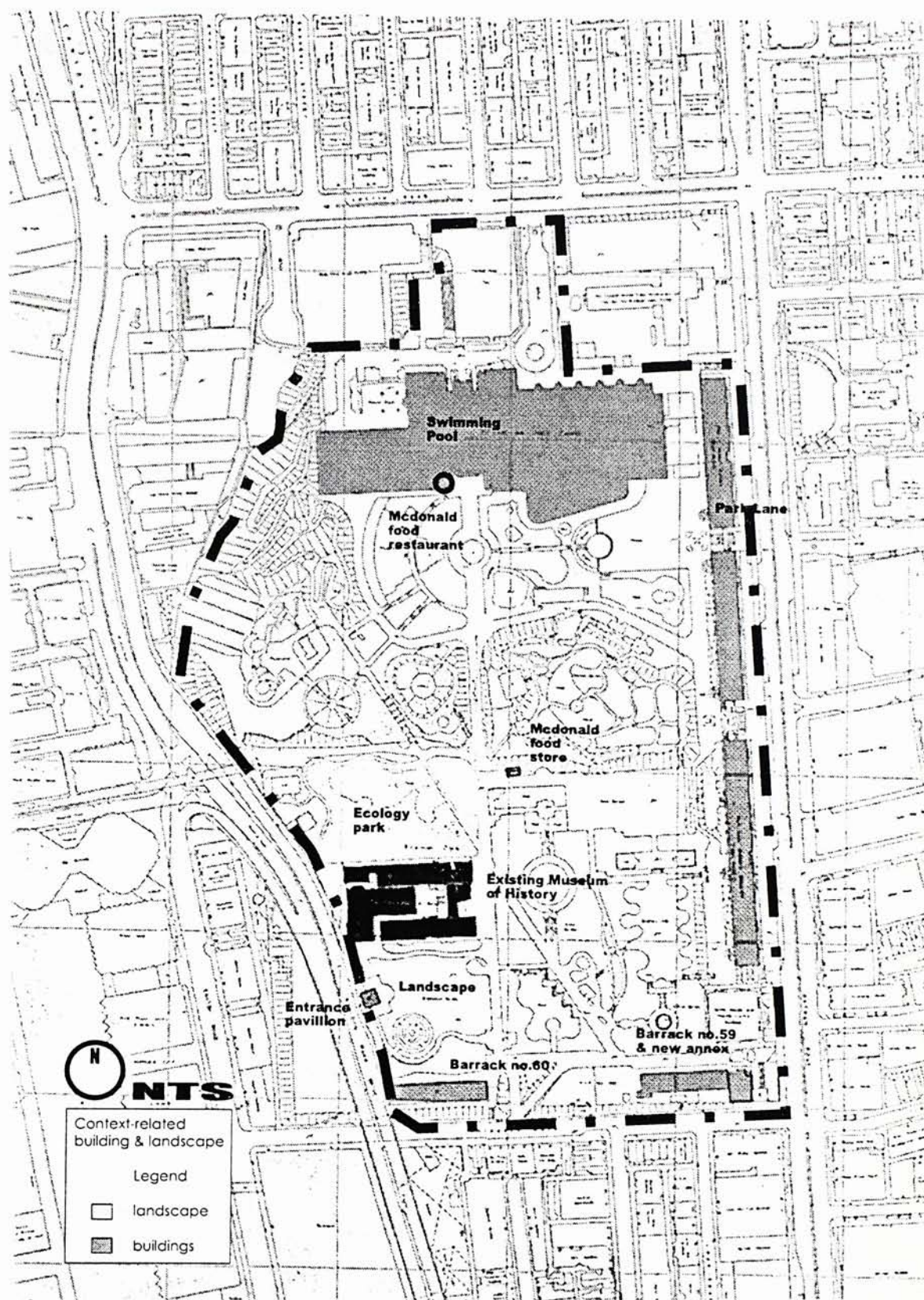
Landscape design with various focal points of architecture and themes are features of this park.

Most buildings along Ausin Road and Haiphong Road in the form of rectangular block.

Seating places and benches are distributed along the whole park.

Buildings along Nathan Road are larger in scale.

Existing State



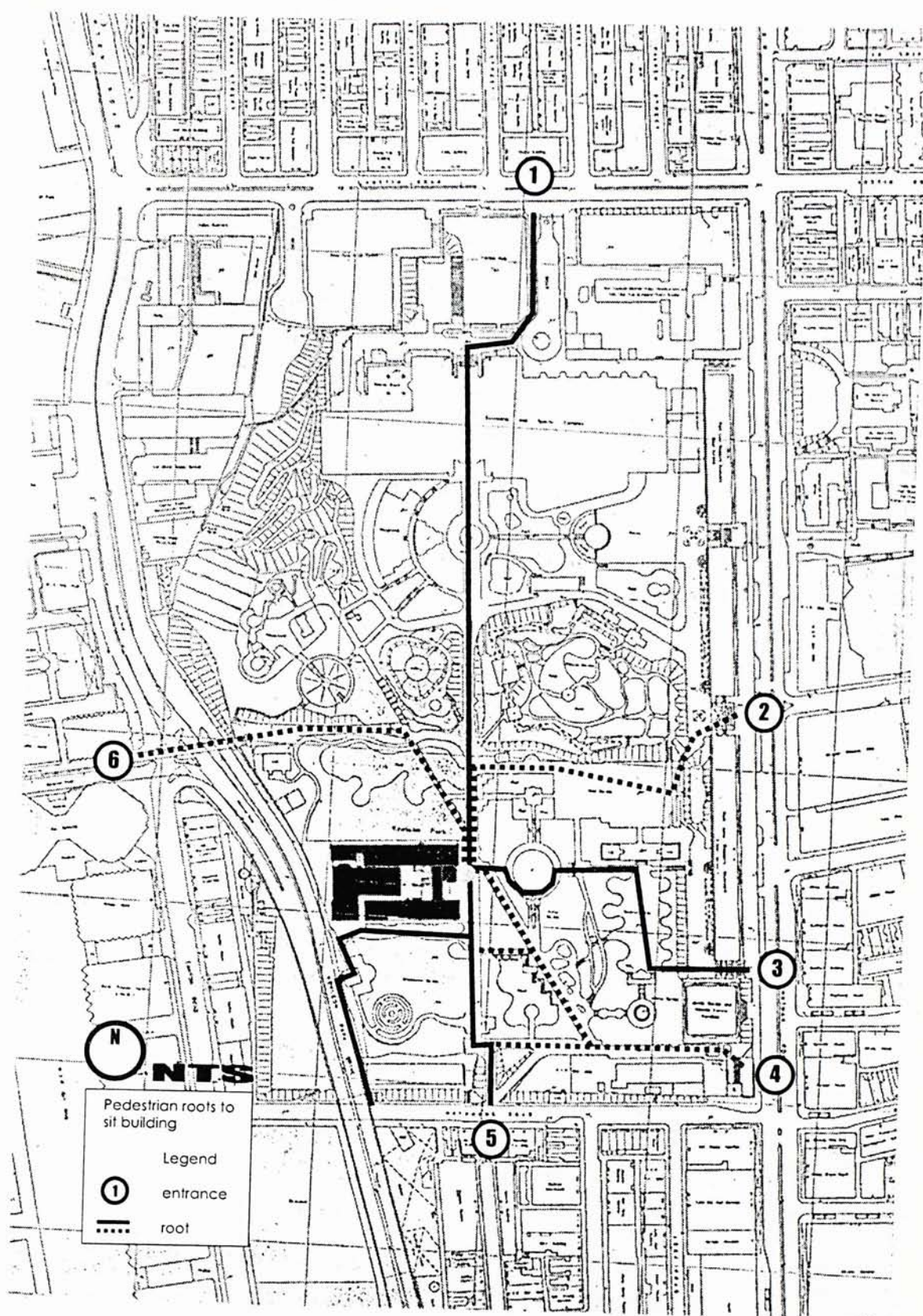
The site analysis

Landscape and architecture context

Kowloon Park, which was originally the site of a military barracks, was until recently a rather shabby affair. There was an aviary with rather gloomy inhabitants, a little museum and a running track. The best fit was a rather run-down Chinese

garden right in the middle. Derel Walker Associates was asked to work up a development strategy for the park as a whole and to design a major Olympic sports facility including sports halls and a swimming complex incorporating an Olympic-style 50-metre competition pool. The recreational facilities include a Chinese garden, children's play areas, an

aviary, a mini-soccer pitch and basketball courts. Because of the difference in levels between the eastern part of the park area and Nathan Road, opportunity has been taken to extend the park area over the roofs of three blocks of one and two-storey shops with basements named Park Lane which fronts onto the western side of Nathan.



The site analysis

Pedestrian roots to site existing buildings

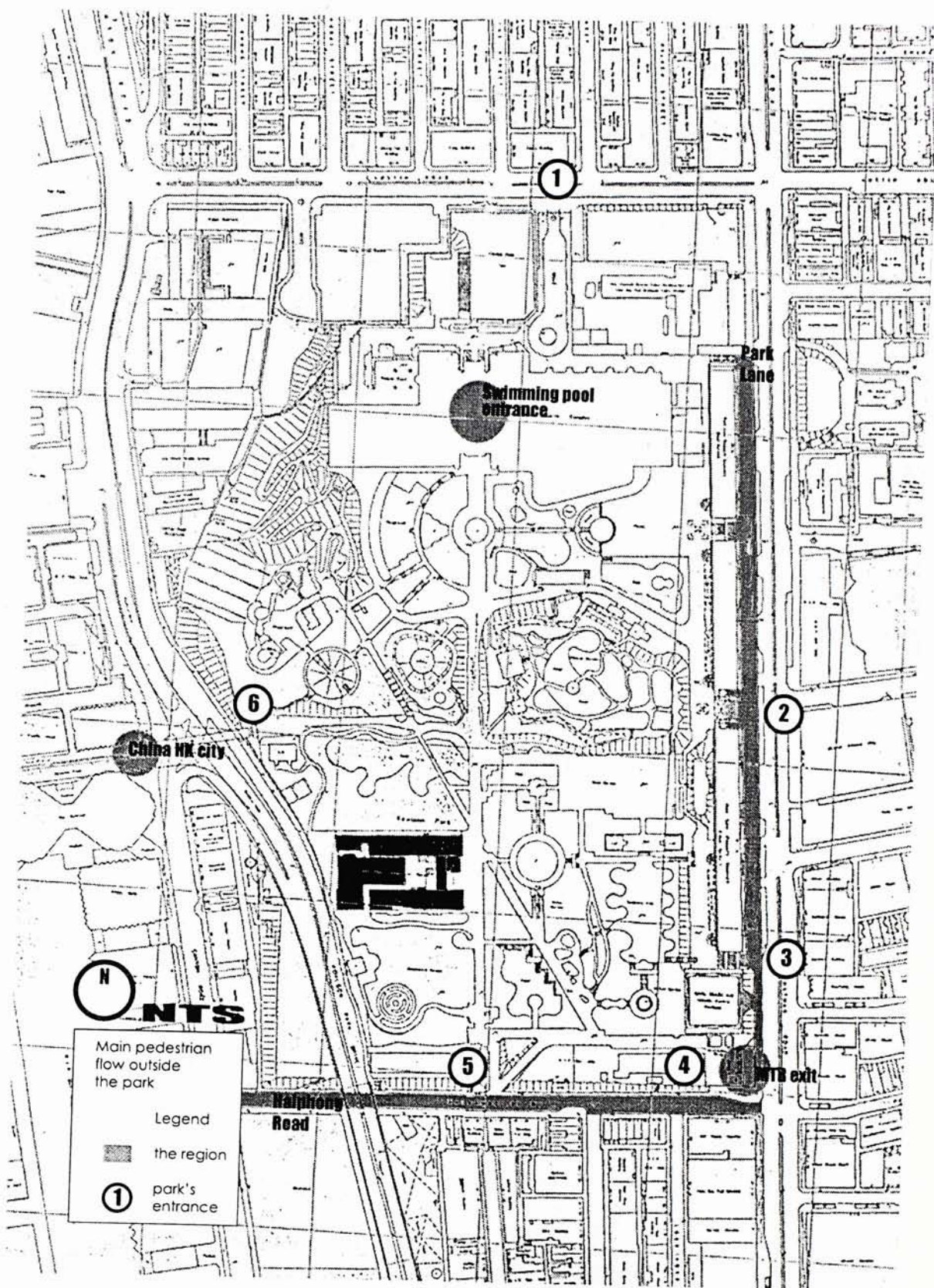
The proposed site location is accessible by public through six different entrances surrounding along the northern part of Kowloon Park.

For the entrance 2, 3 and 4, they only provide stepping platforms which are inconvenient to disabled persons. They can only go through by entrance 1 and 5 where rampings are provided.

Entrance 2 and 4 provide a very long stairs that also are not welcoming to most visitors.

From eastern Tsim Sha Tsui or northern side of Kowloon by bus to the site, the visitors usually pass entrance 2, 3, and 4.

From western Tsim Sha Tsui, the visitors pass entrance 5 from Haiphong Road or entrance 6 from Hong Kong Harbour City.



The site analysis

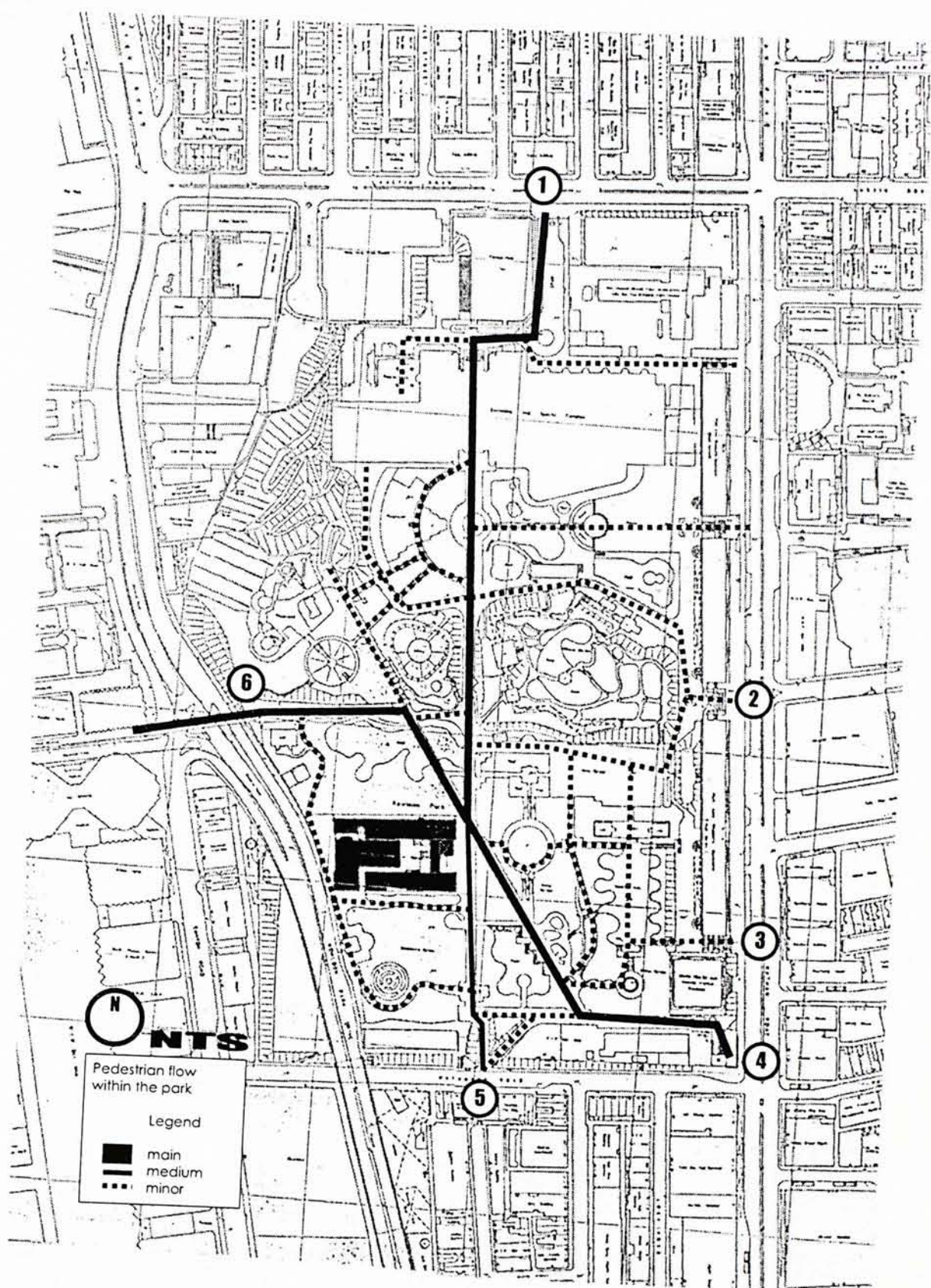
Pedestrian flow

The Haiphong Road is the main pedestrian circulation to connect the western part of Tsim Sha Tsui and MTR station. No matter when the weekdays or holidays, people take this direct way

to the office towers or shopping malls over there.

Park Lane is a two storey shops located along the Nathan Road and reserved a wide path at front connecting from the Jordan to center of Tsim Sha Tsui. After the office hours and during the holiday time, people like to walk along.

There two paths' intersection point is the location of the biggest MTR Exit in Tsim Sha Tsui where people tend to waiting there.



The site analysis

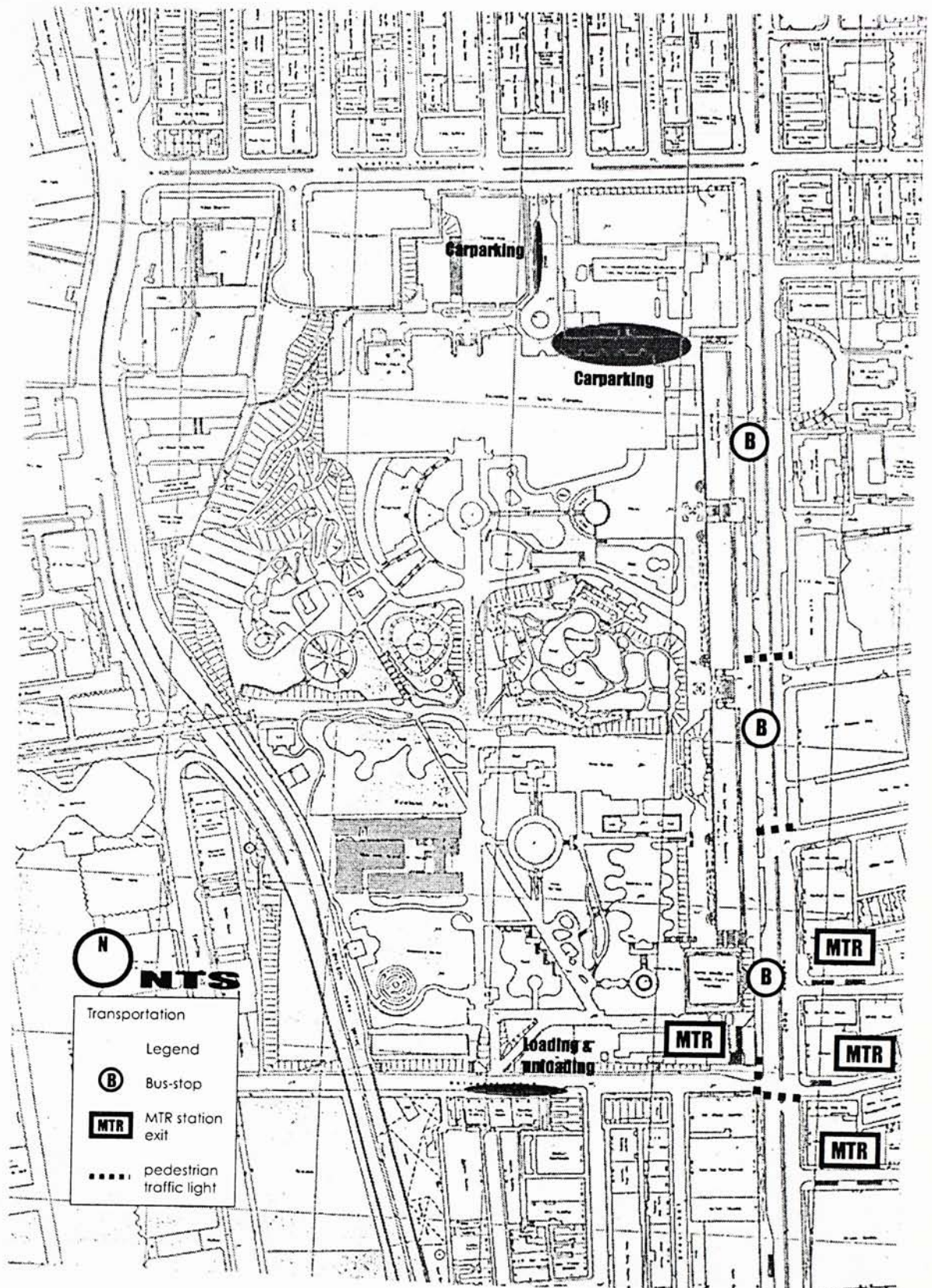
Pedestrian flow within the park

The route from entrance 4 to 6 is the direct and short distance path connecting from the MTR exit to Hong Kong Harbour City. Within the

office hour, many people walk through.

The straight path is laid on the main axis of Kowloon Park providing the direct access from north to south. This is the alternative way other than Nathan Road.

Existing State



The site analysis

Transportation

The Kowloon Park does not provide car parking for the public but official uses only.

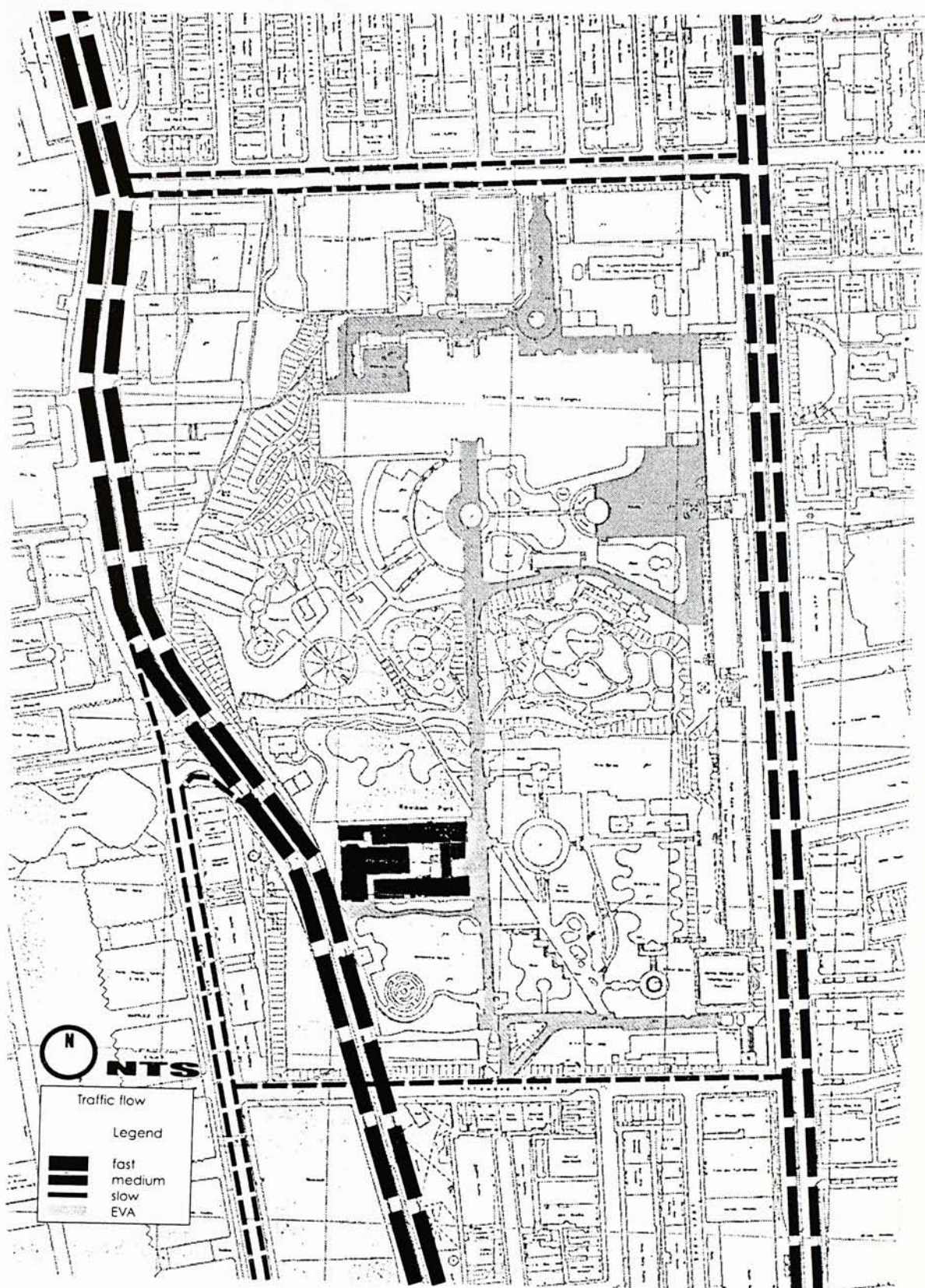
The bus stops along Nathan Road provide the services connecting Tsim Sha Tsui to

Northern Kowloon and New Territories.

The nearest access for vehicles to site existing buildings is the entrance located at Haiphong Road.

The biggest MTR Exit is located at the south-eastern corner of Kowloon Park.

Existing State

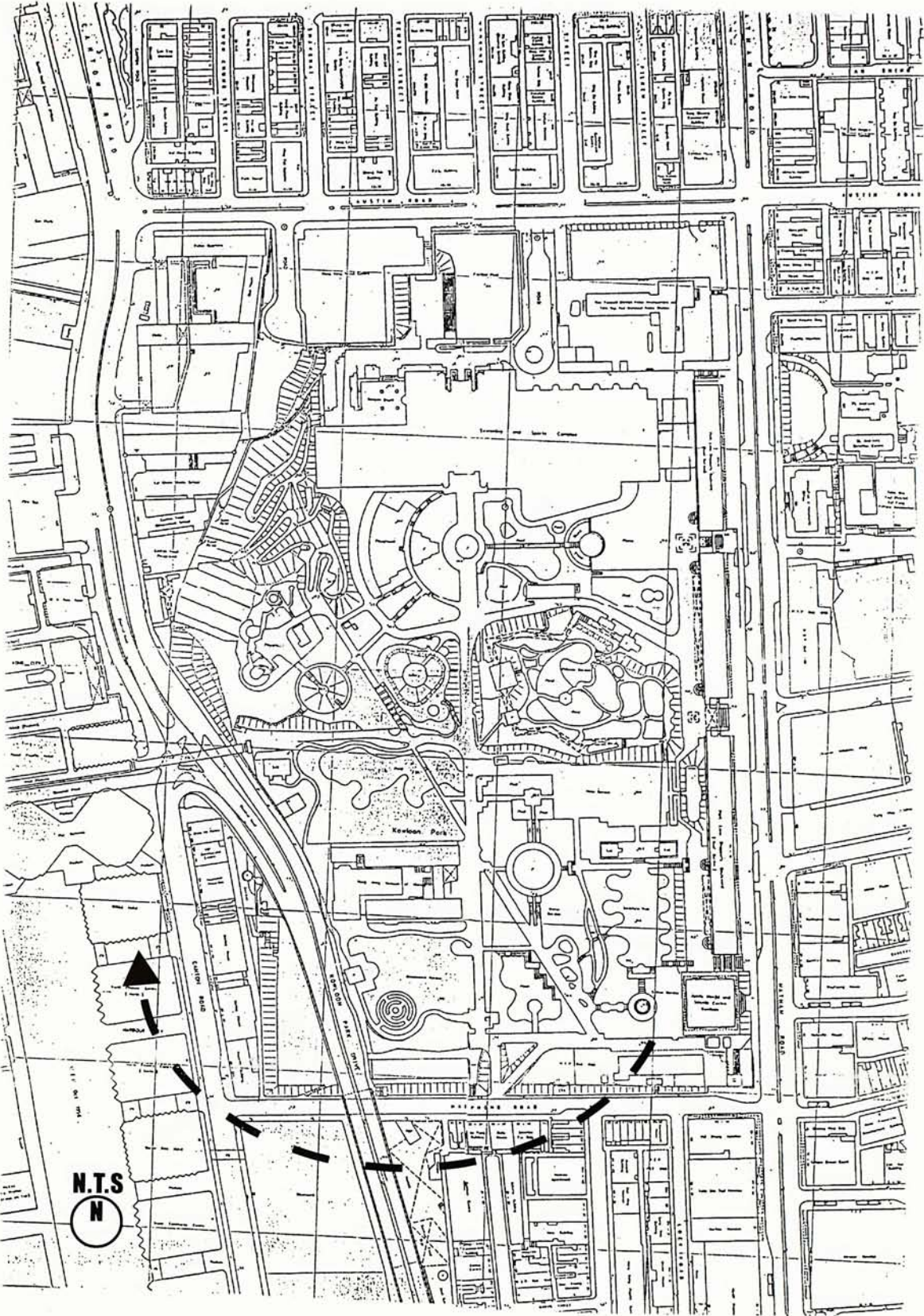


The site analysis

Traffic flow

The traffic flow is fast at the elevated part of Kowloon Park Driven where is near to the existing site buildings.

Existing State



The site analysis

Solar path

Hong Kong is at the Northern Hemisphere, so the sunlight is from the south direction at most the time and morning sun rises from the East and goes down from the West.

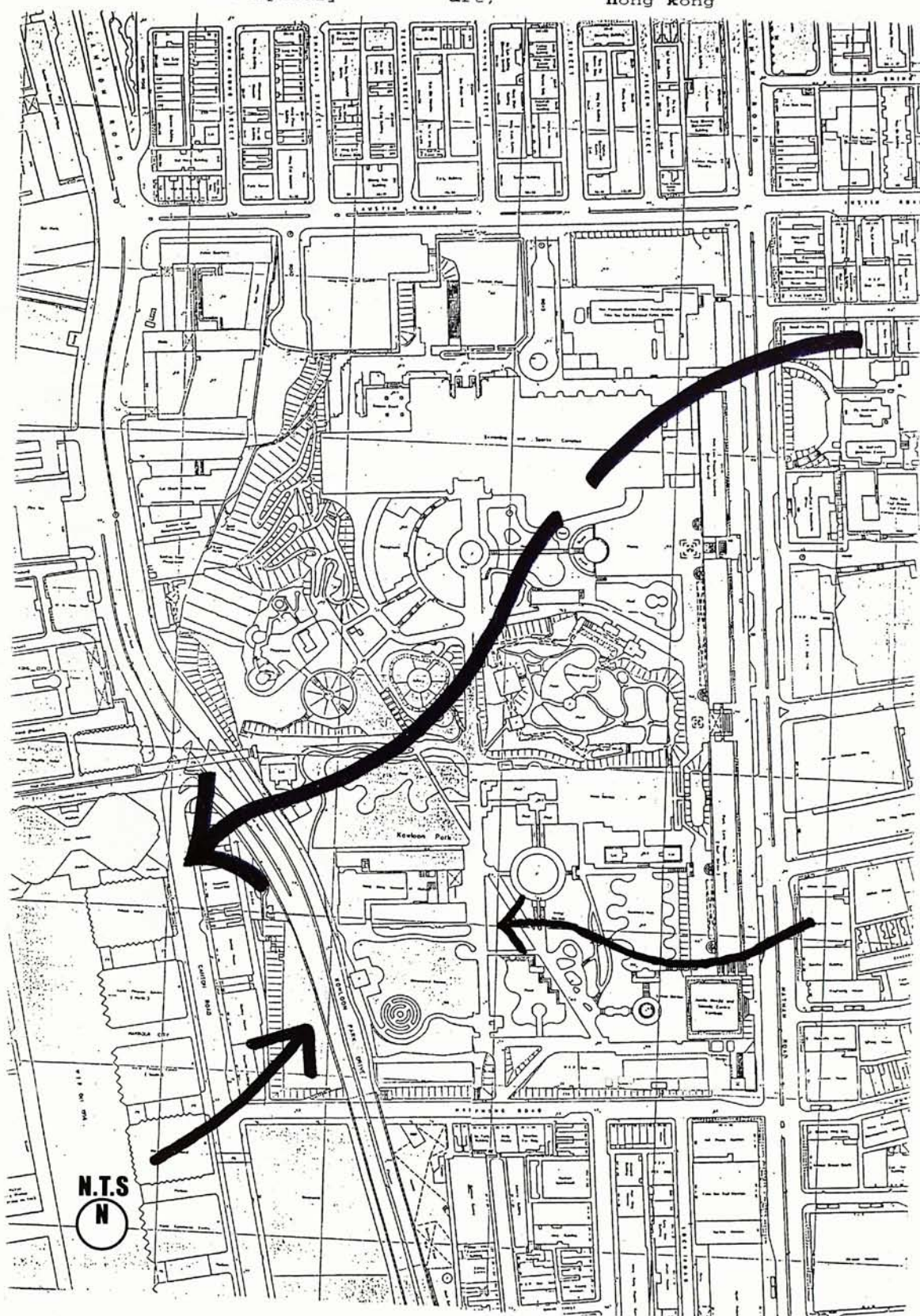
The Kowloon Park is surrounded by the high-rise buildings and many tall trees growing around the site. Thus, part of the western sun is blocked.

Shading devices shall be designed for the facades facing the solar path. Winter sunlight shall be taken advantage to penetrate inside.

Legend

■ ■ ■ ■ Solar path

Existing State



The site analysis

Wind

Wind direction:

NE JAN - APRIL

NOV - DEC

E MAY - JUNE

AUG - OCT

SW JULY

In Hong Kong, the wind mainly comes from the north east and east direction blown from the inland area. As high-rise buildings

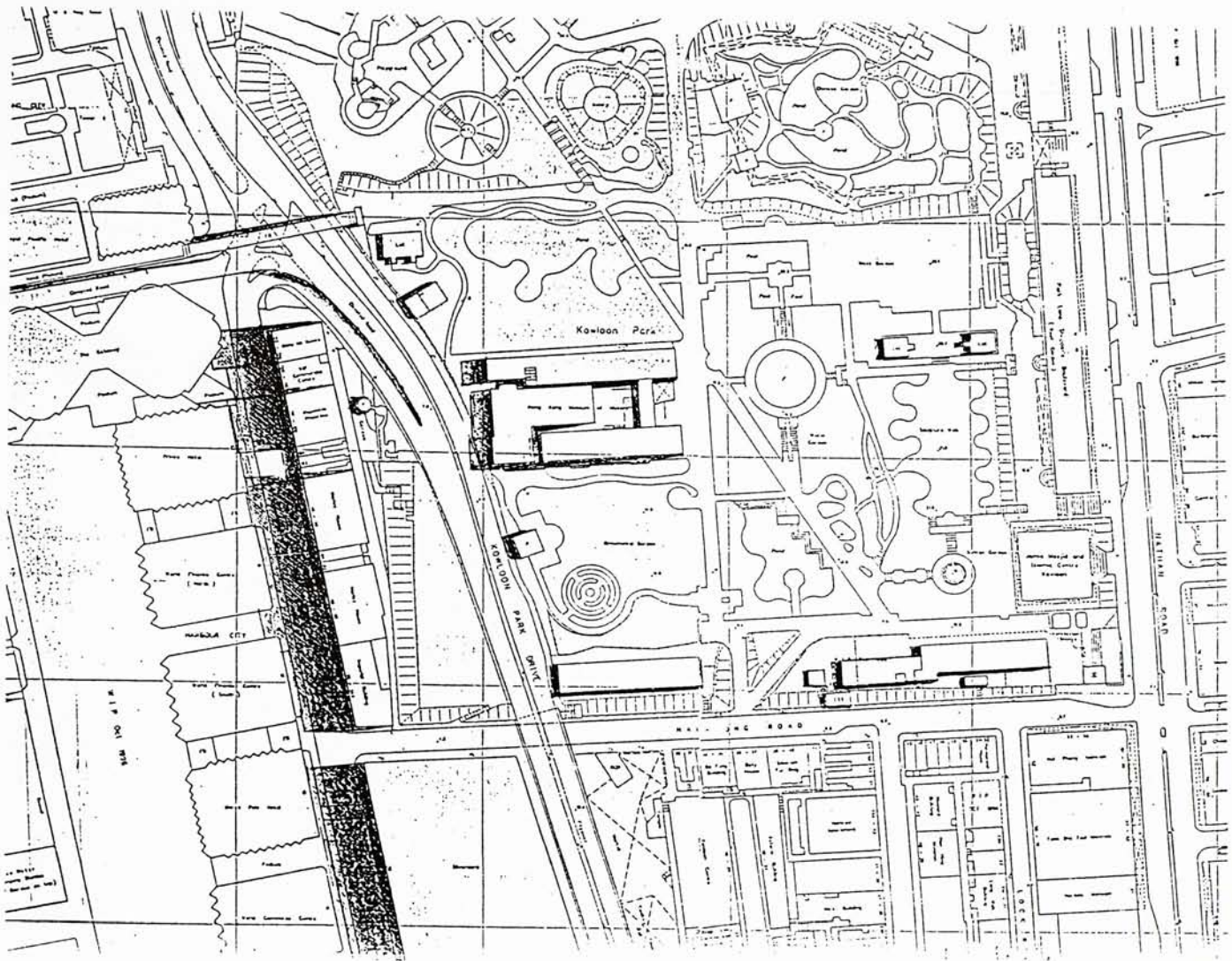
surround the site, most of the wind is disturbed. Only in July, south west wind blows from the seaside bringing cooler air from the ocean to the site.

Wind passing through the ponds and pools in the site can accelerate the evaporation of water, which create an effective cooling effect to the park.

Legend

 Wind flow

Existing State



The site analysis

Casting shadow

Date: 22 June

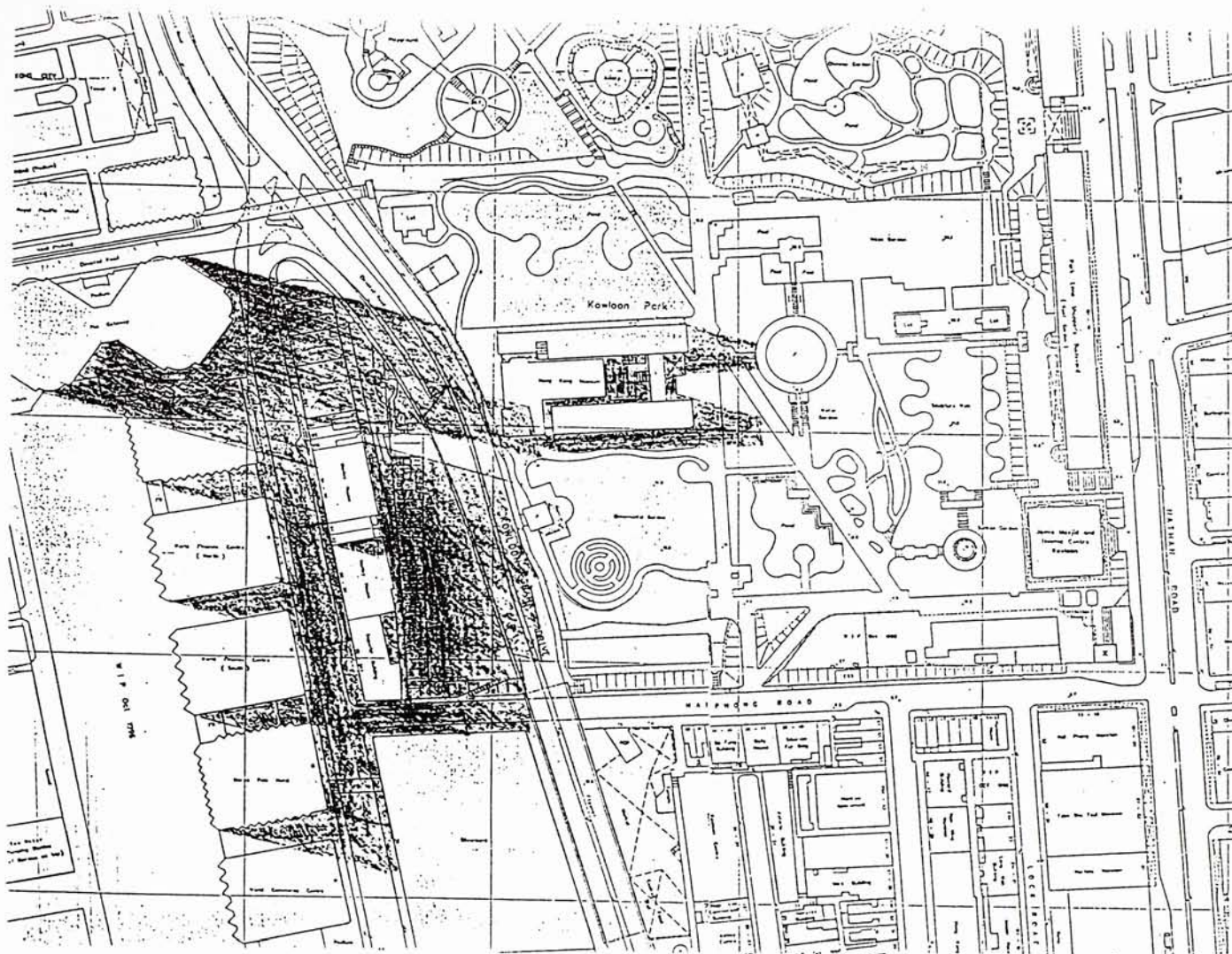
Time: 10:24

Alt.: 63 degrees

Azi.: 83 degrees East

Legend

 shadow



The site analysis

Casting shadow

Date: 22 June

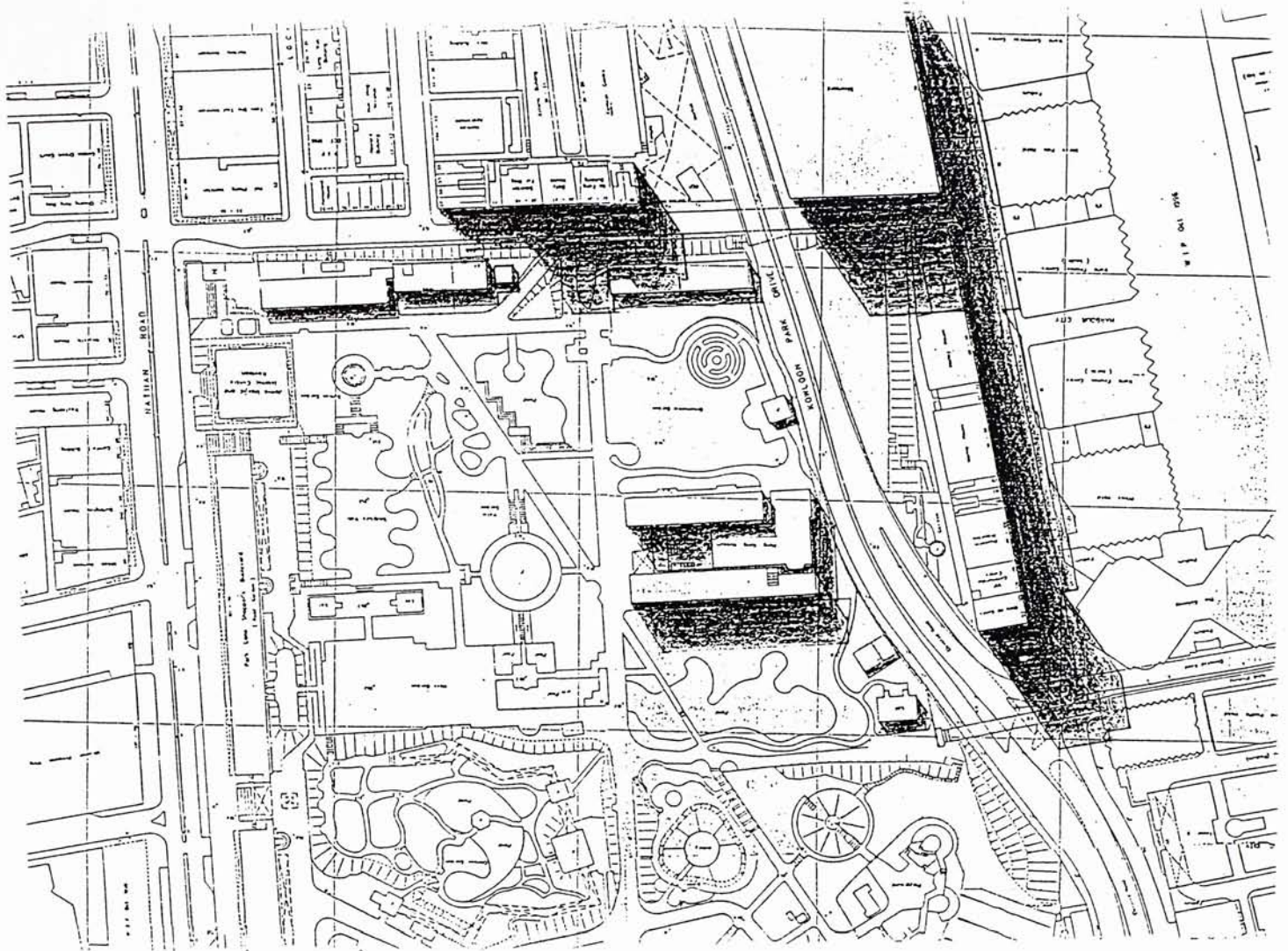
Time: 14:24

Alt.: 35 degrees

Azi.: 75 degrees West

Legend

 shadow



The site analysis

Casting shadow

Date: 20 December

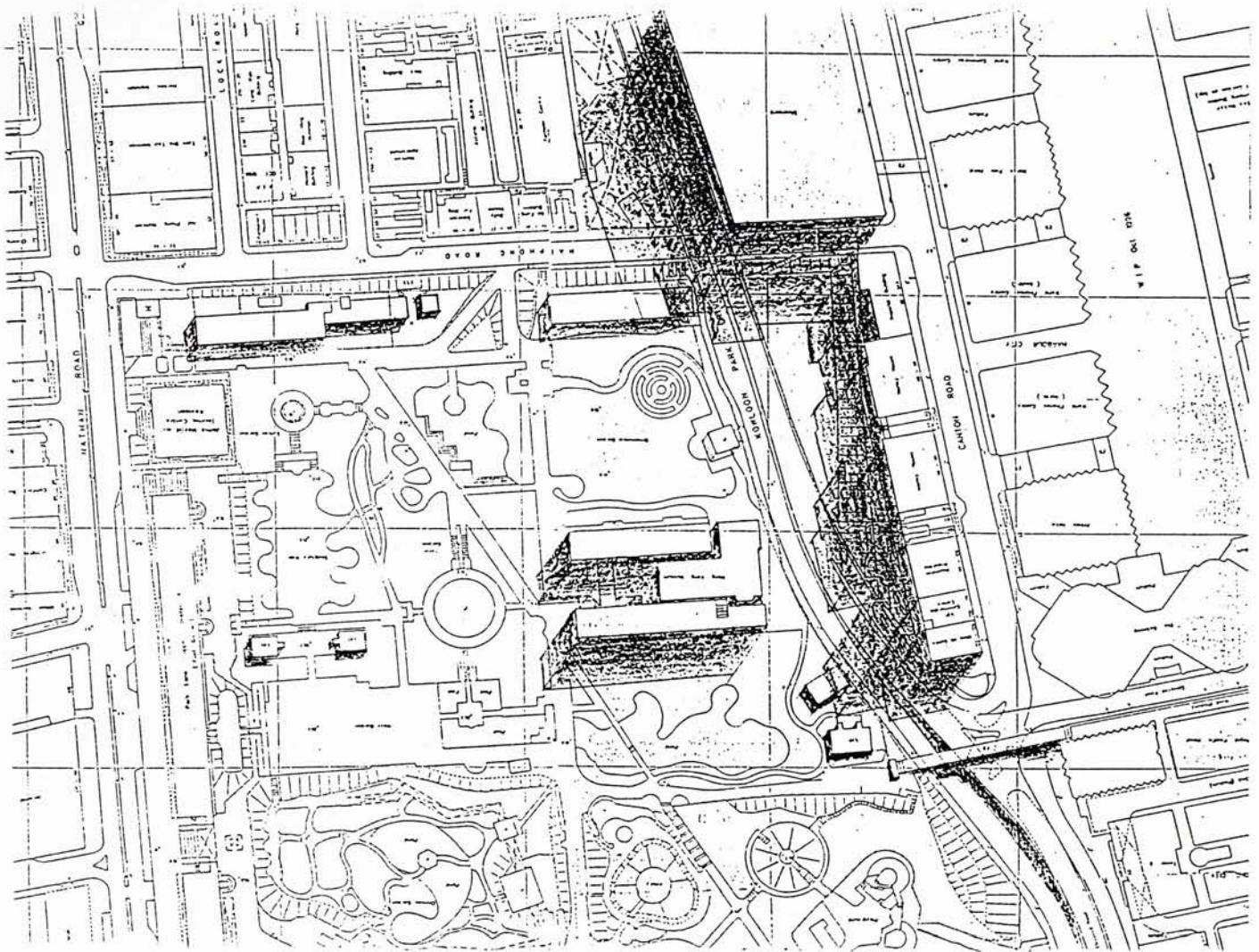
Time: 10:24

Alt.: 40 degrees

Azi.: 145 degrees East

Legend

shadow



The site analysis

Casting shadow

Date: 22 December

Time: 14:24

Alt.: 40 degrees

Azi.: 145 degrees West

Legend

 shadow

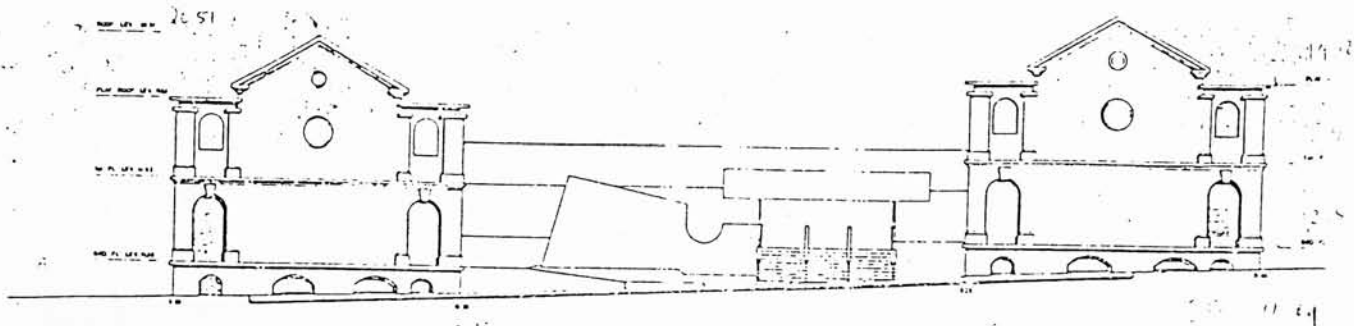
1.2.4 Feasibility on restoration or revitalization of the historical buildings

1.2.4a History of two existing buildings

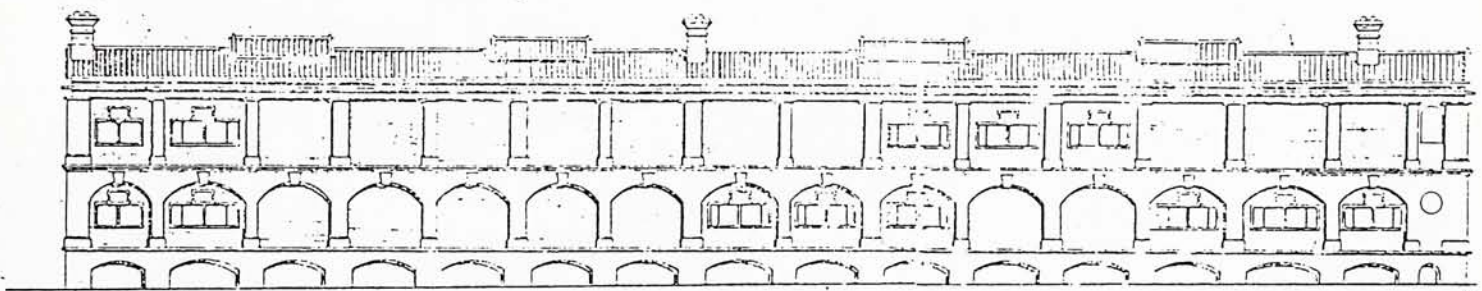
The restoring portion of historical buildings will be considered under the final design intention of new MOCA. The requisite of Hong Kong historical elements would be the main design concern. It shall be conserved partial or the whole buildings. or the elements only.

The two converted old barrack (Block 61 & 62) buildings at Kowloon Park with a total floor area of 2800 sm. The two converted old barrack buildings were built in 1910. They are pitch-roof, two storey high with basement designed in British Colonial style.

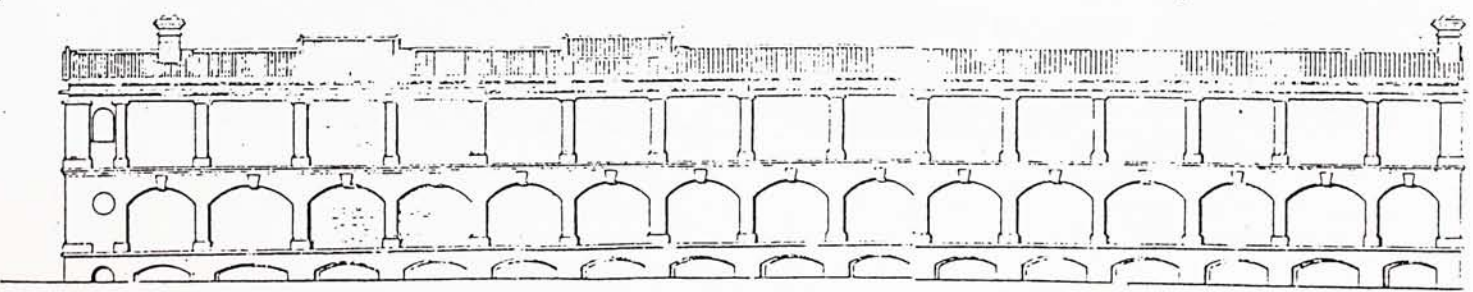
22



Front (Entrance) Elevation



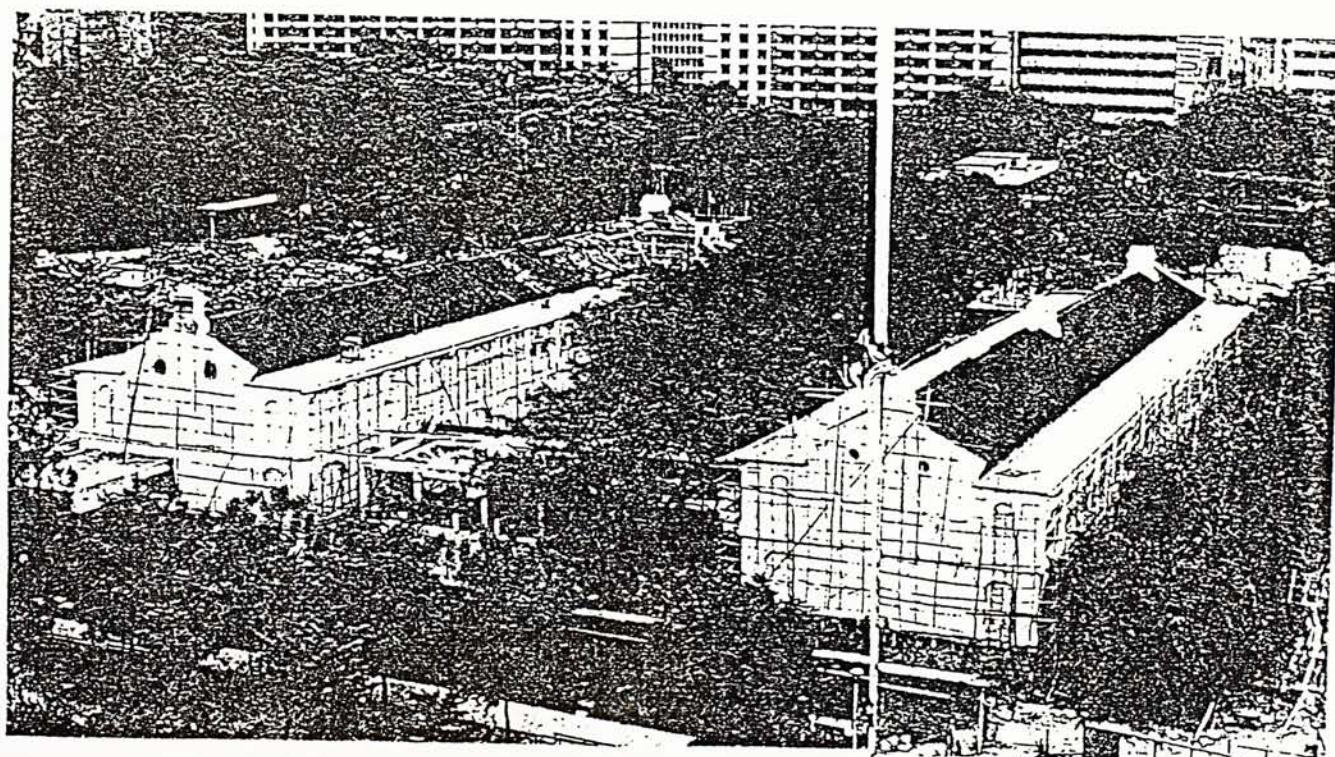
South Elevation



North Elevation

1.2.4b Physical conditions of existing buildings

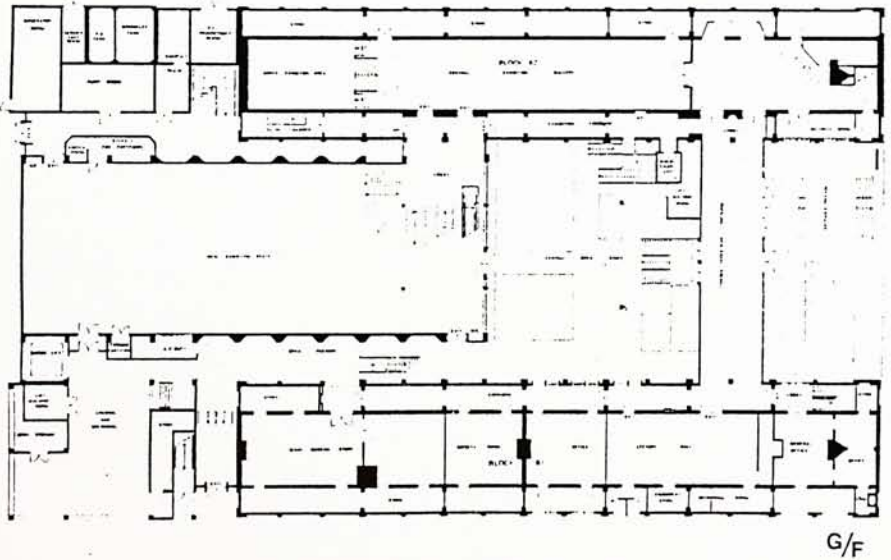
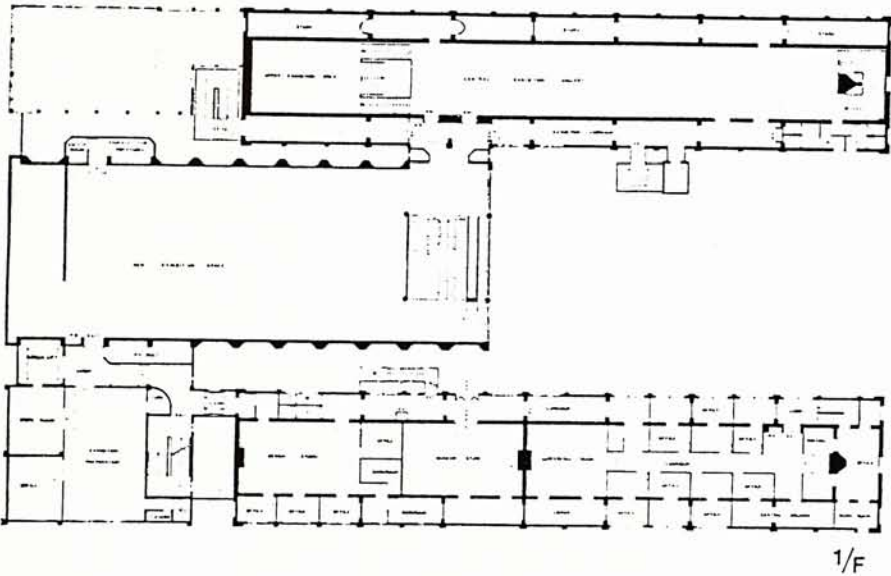
The buildings were converted into the exhibition and administrative space of Hong Kong Museum of History in 1983. They are now observed that the maintenance problems of water leakage, insufficient ventilation support and distortion of roof structure appealed. As the changing in museum use, the openings of colonnades were closed by brick walls and the internal partitions were relocated. The operation period of existing ventilation system is also over 14 years, so it will be considered to replace it if the new MOCA will be allocated on there.



九龍公園內第六十一及六十二座正改建為香港博物館。
Converting Block 61 & 62, Kowloon Park into the present Hong Kong Museum of History.

1.2.4c Site limitation

The linear design of two 20 metres high existing buildings stands parallel to each other define a long narrow semi-open space in 20 metres wide. They occupy two 12 metres wide plus 58 metres long site coverage.



GROUND FLOOR PLAN (SIMPLIFIED)

1.2.4d Effective to
planning process

If the existing historic buildings were alternated into MOCA, most internal partitions should be demolished or re-allocated. The interior design and modification of floor finishing shall be restricted by the concern of building structure's stability and its extent of loading support.

1.2.4e Approximate
project budget

In according to the
minute no. MUS/85/97 dated
22.9.97, the estimated contract
sum of ASD's proposed
scheme C shall be 198 millions
(including 10% contingency,
but excluding the cost of
furniture and equipment, 165
on-cost and others) or \$27,500
/m.

1.3 Client Profile

1.3.1 MOCA organization analysis

27

Urban Council

Since the sixties, the UC has taken on a leading role in the promotion of art and recreation. UC is currently still the most influential establishment on the development of visual arts in Hong Kong because of its resources in funding and venues.

Accordingly, the Council, through its Museums Select Committee and executive arm, the Urban Services Department, Currently performs the following:

1. it presents and sponsors exhibitions on the visual arts, history and archaeology, and science and technology for the enjoyment of the public;
2. it promotes an interest in and better understanding of the visual arts, science and technology and the history of Hong Kong through a balanced range of museum educational activities and sharing of experience with local artists, scholars and experts in the fields;
3. it supports and promotes contemporary Hong Kong art and encourages artistic creativity;
4. it supports research on

local history and the visual arts;

5. it provides and operates venues for hire for the presentation of exhibitions, lectures and film shows and studio facilities for artistic creation.

The Urban Council reviews and annually updates its policies and objectives in delivering its museum services. For different museums, different objectives are set to meet different needs. The Statement of Aims of the Council's Museums Select Committee for 1997/98 is at Annex III for reference including the goal for the completion of MOCA. Because of the different nature and objectives of the museums, proposals are grouped under different major museums separately in this consultation document.

Museum Select Committee

Under Section 25 of the Urban Council Ordinance, Cap. 101, the Council is empowered to establish and maintain places and facilities for ...the conduct of ...artistic,... or other cultural activities of any kind. It is to provide, promote, sponsor, assist or collaborate

with any person or group of persons whether incorporated or not in the organizing or presenting of ... historical, artistic, scientific or other exhibition or competitions.

Museum of Art

The most important UC institutions which specialize in visual arts. In the MOCA project, the curator of MOA would be the project manager to schedule the MOCA's requirements and direct both architectural and art related programme for the development of MOCA.



市政局
Urban Council

Below: Client's Organization Chart

**Architectural Services
Department**

The Architectural Services Department shall efficiently and effectively provide appropriate advice and professional services to Urban Council, Museum Select Committee and Hong Kong Museum of Art on the MOCA project and also ensure that Government Funded projects represent value for money.

Design Consultants

Proposal including programming, design feasibility report, schematic design and special design study of Hong Kong MOCA will be provided in the advice of technical support and monitoring services.

28

**Hong Kong Special Administrative Region
(Resource Allocation Exercise)**

Provisional Urban Council (PUC)

Urban Services Department (USD)

Museum Select Committee •••• Hong Kong Museum of Art
(MOA)

Architectural Services Department (ASD)

Design Consultant

1.3.2 Nature of MOCA Services

1. Museums acquire, conserve, research on, exhibit and communicate for the purposes of study, education and enjoyment, material evidence of people and their environment. Museum collections from a composite picture of our cultural, historical and natural heritage, and the preservation of such collections represents a long-term commitment to existing and future generations.

education in schools but should not duplicate or replace it. The Hong Kong Arts Development Council focuses on the promotion of visual arts, especially the development of aspiring and practicing artists. For the Urban Council's museums, their prime target audience is the general public. Museums do not only serve the interests of practicing artists or research scholars though they could benefit from the services offered. Generally speaking, the different organizations, while offering complementary services, should however maintain an appropriate level of distinction among them.

the Council discharges its responsibilities prescribed under the urban Council Ordinance. *1

2.1 to 2.4, *The Five-Year Plan of the Provisional Urban Council's Museums Select Committee*, consultation paper, Urban Council, Sep 1997.
2. The museum is sophisticatedly equipped and professionally managed to provide the ideal environment for the conservation and display of its collections. Therefore, the ultimate aim of any publicity, popularization or outreach effort is to attract people to visit the museum.
3. A museum is not a business nor is it primarily a pedagogical institution, nor a part of the entertainment industry, although it is all these things in part. Museums complement curriculum
4. To map out the future directions of the council's museum services, goals and underlying principles of the Draft Five-year Plan are set out in Chapter 3. Such goals and principles have to abide by the statutory parameters within which the Council discharges its have to abide by the statutory parameters within which

1.3.3 MOCA's development direction

1 . Promotion of Hong Kong Arts should be emphasized. The ideal of MOCA does not only mean an enlarged physical venue. Excellent collection and exhibition, comprehensive education and promotion programs are also part of it. What the general public is interested in is not merely the exhibitions and items in themselves, but also the rationale and the policy behind the holding of certain exhibitions and the acquisition of particular items. An effective policy to promote local art is also of public concern. To formulate a good policy for the promotion of local art, it is necessary for the Museum for Urban Council to involve the public in drawing up the policies by means of consultation and substantial research.

MOCA will be established a close linkage through the operation of advisory board and in "friends of Museum".

4.3.7, 5.2.1 & 5.2.2, Report of an Opinion Survey on the Hong Kong Museum of Art, March, 1997, Hong Kong Development and Strategic research Center, Hong Kong, 1997

2 . MOCA will achieve to provide a well-facilitated venue for the appreciation of art and cultural exchange and preserve Chinese cultural heritage and promote the development of local art.

3 . The communication channel among public and

1.3.4 Client's goals

According to the document obtained from Chief Curator, the Urban Council has the following architectural design preferences for MOCA:

- 1 . maximizing space available from the site of the Museum of History,
- 2 . providing a self-contained contemporary art museum, and
- 3 . reflecting the state of the art in contemporary architecture in:

aesthetics
user-friendliness
environmental harmony
energy conservation
maintenance efficiency
flexibility of usage
long life span

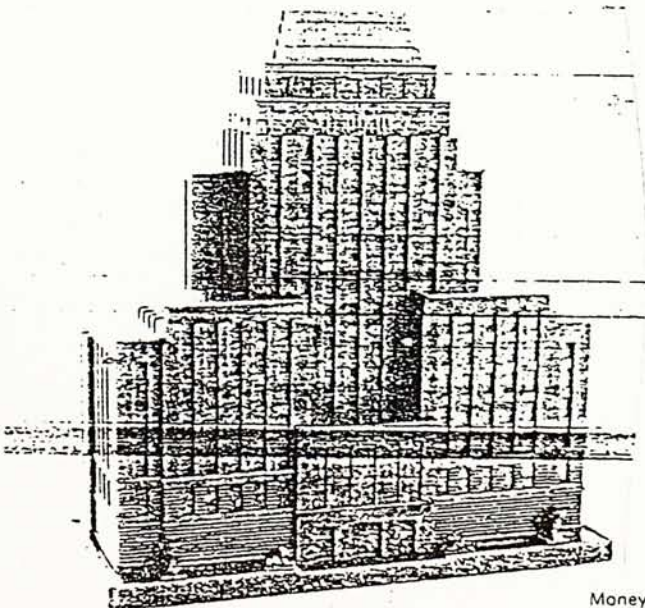
1.3.5 Collections programme

That will depend on the collections now MOA have. They are only general pieces as you see in other contemporary art museum, two or three dimensional. There would not need any special advanced technology for exhibiting those art pieces. Like the artists doing the medium art, they may need the gallery with enough electrical plugs provided.

There are about two thousand contemporary art pieces now in the museum. The objective of acquisition is to collect and preserve art works which can reflect a comprehensive picture of Hong Kong art.



Self-portrait photo, submitted to *In Search of Art* by Cheung Wan-wah. Photo courtesy Hong Kong Arts Centre.



Moneybox in the shape of the old Hong Kong Bank Building, submitted to *In Search of Art* by Chung Yin-chai. Photo courtesy Hong Kong Arts Centre.

1.4 Problems and opportunities

Most public have infrequent contact with arts, walking through the doors perhaps only once a year. A small number go frequently and account for a disproportionately large number of visits. The analysis of existing Hong Kong Museum of art is the way to search out the solutions for increasing the numbers of attendance from effective improvement of new MOCA planning structure.

- 1. Information on visitors to MOA:
Distribution of status
- 2. Information on visitors to MOA:
Distribution of age

1.4.1 Attendance of museum

1.4.1a Research on visitors to Hong Kong Museum of Art (MOA)

The research basis of MOA provides full information for development of new MOCA in concerning the population's interest on Art museum.

The total number of visitors from 1990 to 1995

Year	No. of visitors
1991	268,831
1992	122,295
1993	155,390

1994	147,114
1995	148,333

Visitors' status

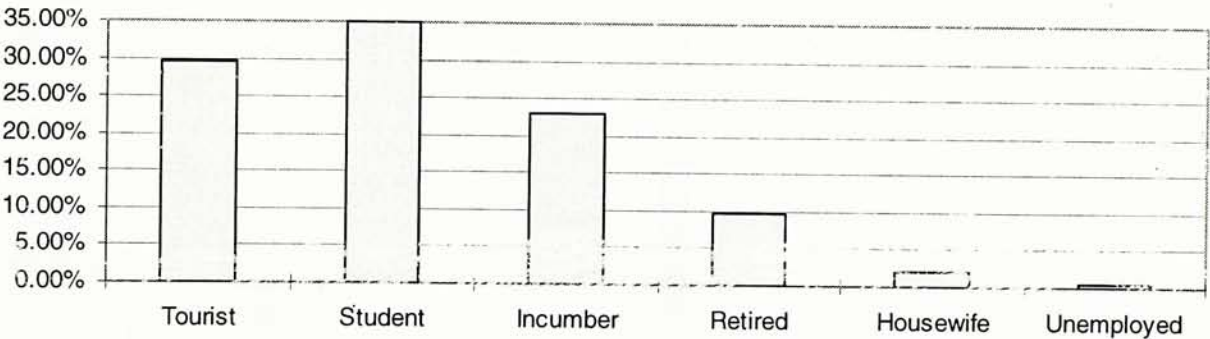
The main target of the museum is local people, tourists seem to share a slightly higher percentage than any group of local visitors.

Visitors' age

The distribution of visitors in terms of age is quite even. Visiting frequency and its

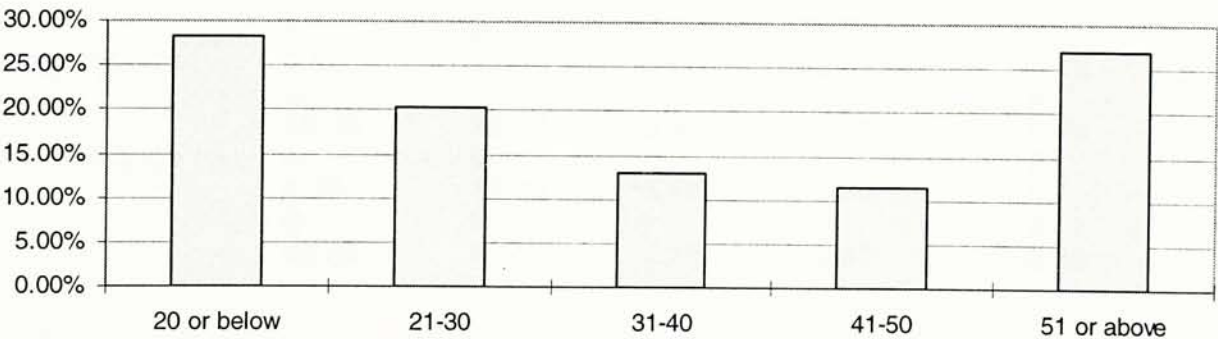
relation to status and occupation of Visitors The Museum attracts more professionals or semi-professionals. In addition, another major group who visits the Museum more than once is that of students. Apart from these two groups, the museum seems to have difficulty in attracting other strata of the society.

1.



Status	Tourist	Student	Incumber	Retired	Housewife	Unemployed
Valid percent (%)	29.70%	34.90%	23.10%	9.60%	2.10%	0.40%

2.



Age	20 or below	21-30	31-40	41-50	51 or above
Valid percent (%)	28.30%	20.30%	12.90%	11.50%	27%

Below: Information on visitors to
MOA: Visiting frequency

Visitors' education

About half of visitors (interviewers) receive secondary education, one-third university education and the rest primary education or below. The results show that the Museum attracts more educated people.

Bookstore

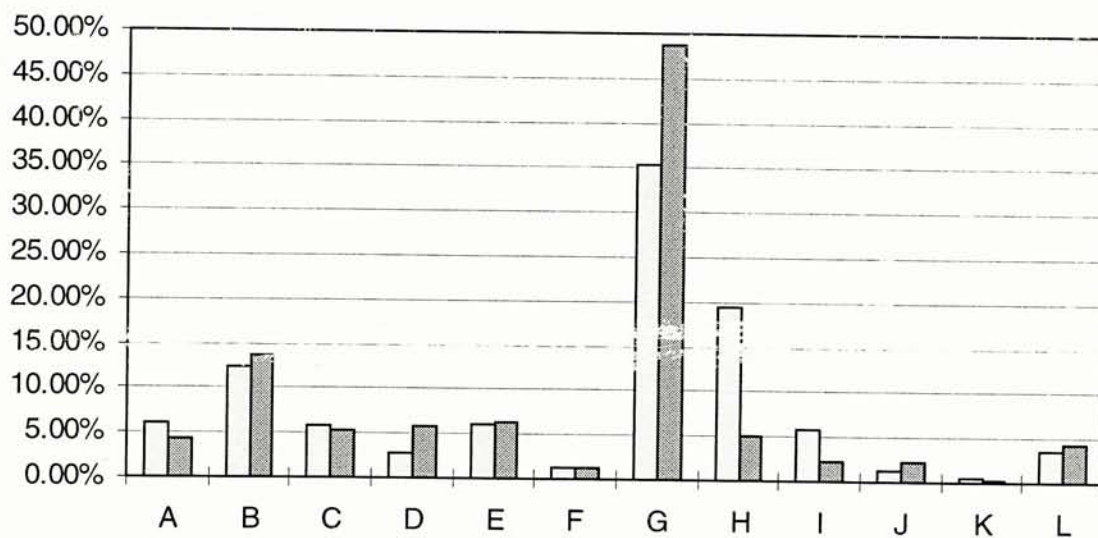
About half of visitors (interviewers) knew of the

bookstore adjacent to the Museum. For those who visited the bookstore, about two-fifths were satisfied with the collection of books. The bookstore seems to be a good spot for attraction to visitors. 1, 3.1. to 3.2., Report of an Opinion Survey on the Hong Kong Museum of Art, March, 1997, Hong Kong Development and Strategic research Center,

Hong Kong, 1997

Kinds of audiences to MOCA

This research basis is developed from the existing MOA visitors who will also be new MOCA mainly served groups.



□ Visiting once
■ Visiting more than once

visiting once (%)	A	B	C	D	E	F
	6.00	12.40	5.80	2.80	6.10	1.20
more than once (%)	G	H	I	J	K	L
	35.30	19.40	5.80	1.20	0.60	3.50
	A	B	C	D	E	F
	4.30	13.70	5.40	5.70	6	1.30
	G	H	I	J	K	L
	48.80	5	2.30	2.30	0.30	4.30

- A. Manager or administration
B. Professional
C. Associate professional
D. Clerk
E. Sales and skilled worker
F. Civil servant
- G. Student
H. Retired
I. Housewife
J. Unemployed
K. Artist
L. Missing value

1.4.1b The existing
problem of MOA**Attendance**

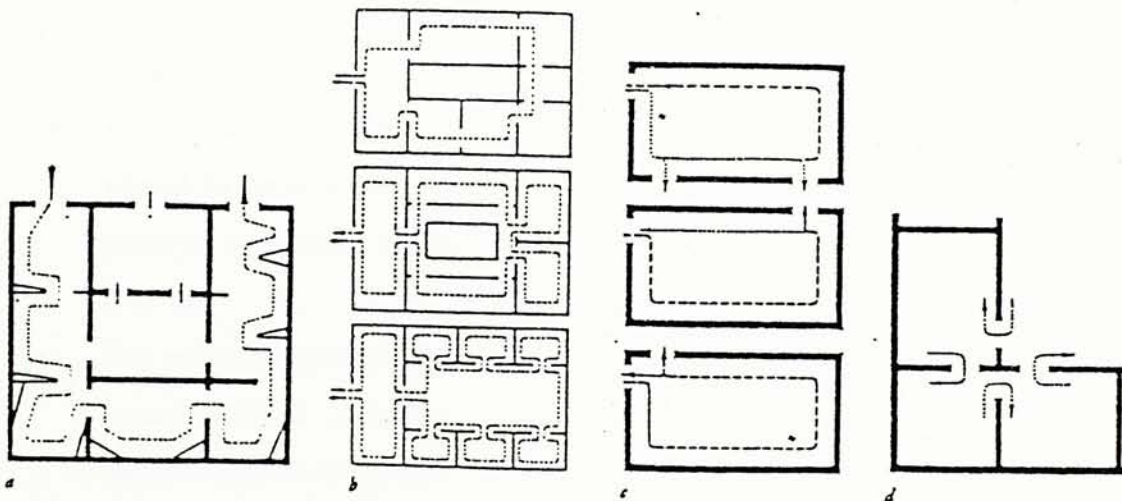
The existing MOA fails to attract students and professionals as revealed from the first survey. More importantly, the Museum cannot engender public participation in its activities.

Even the attendance of artists and related professionals is far from satiating. Despite the fact that responded artists and related professionals did visit the Museum frequently, they do not constitute a significant portion of whole population.

1.4.2 Circulation

It includes planning with a view to enabling the public to circulate and to arranging the collections and services in the most administrative and functional manner possible. The interior space shall be divided up in a more or less permanent manner as to facilitate the infinitive performance dimension of contemporary art.

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1.4.3 Suggestions to MOA

Quality of services

- Different forms of installation art and sculptures should be installed outside the Museum to increase its attractiveness.
- The content and design of display boards should be improved.
- The design of the venue, lighting inside the galleries should be improved.
- A café or a coffee shop should also be sent up to provide a place of rest and leisure for the visitors.
- Audio and video programs should be introduced to attract visitors.
- More chairs should be placed throughout the galleries (especially for the elderly).
- The existing opening hours is until 6:00p.m.. Opening hours should be longer to enable working people to visit.
- The Museum needs to adopt a more flexible entry system so that visitors could re-entry the Museum

freely within the same day or month.

- The Museum should exploit new technology to enhance the quality of its services.
- More theme exhibitions should be organized.

Report of an Opinion Survey on the Hong Kong Museum of Art, March, 1997, Hong Kong Development and Strategic research Center, Hong Kong, 1997

1.4.4 Opportunities for the MOCA

1. Promotion of the museum

- The first priority of improvement of the MOCA's attendance should strengthen its promotion work in order to attract more people from different strata and encourage visitors, particular local artists, to participate in its various activities. The promoting items shall include the new image of MOCA.

2. Promotion of services

- Owing to the inadequate promotion of the activities and services of the Museum, the following recommendations are suggested:
 1. free docent service should be provided at fixed time intervals to all groups and individuals.
 2. an interactive information directory should be provided at the main entrance and the entrances of the various galleries to introduce the services and programs offered at the Museum and the particular galleries.

3. Participatory art programmes

4. Family-oriented services

5. Lecture hall & art training

Courses in studio art, art theory and art history at the extra-mural departments and at the Arts Centre are important for local adults who want to receive training in art. All of these courses suffer from the lack of studio space.

6. Active exhibition programme

Currently there has no active exhibition programme which brings art to the community, although individual organizations like the Arts Centre does have programmes which bring art to public housing estates and public hospitals.

7. Studio space

Studio space has been a great problem for most artists, especially for sculptors and printmakers, who require space and equipment.

8. MOCA as a meeting place

There is no artist quarter where artists can meet and exchange ideas.

9. Book and art supply stores

4.2.3, 4.3.1.5, 4.4.3 & 4.4.4, Visual Arts Committee, Position Paper on Visual Arts, Hong Kong Arts Development Council, Hong Kong, 1995

1.4.5 Technical support to art development

A few local art suppliers are able to provide an adequate selection of art material for basic art production. The selection, however, is highly limited in comparison with art suppliers stores in Western countries, especially in getting material other than for painting and drawing.

Currently there is still a lack opportunity for artists to learn the most updated information and know-how on applying the latest technology-on art (e.g. computer art).

4.4.4, Visual Arts Committee, Position
Paper on Visual Arts, Hong Kong Arts
Development Council, Hong Kong, 1995

museum

of

contemporary

art,

hong kong

Future state

2. FUTURE STATE

2.1 Design mission statements

1. The project would interpret the function and existence of contemporary art museum under the basic needs of three different groups of people:

a. Artists

Neutral and flexible building structure for contemporary artworks exhibition and acting performance

b. Visitors

A dominant public space attracting people to view the art, meet friends and relax inside

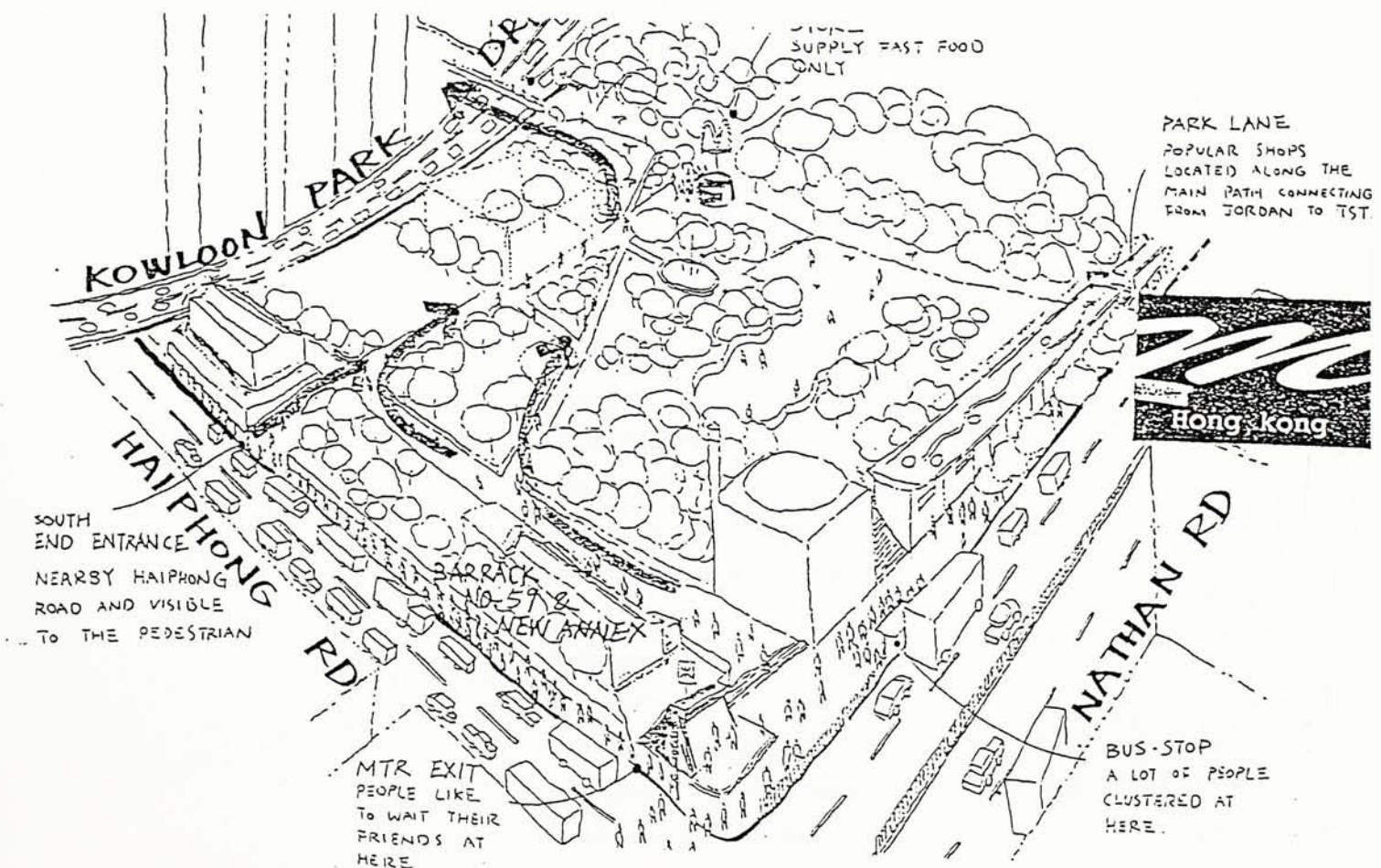
c. Administrators

Flexible structure for effective management

2. The spatial concept would express and incorporate the unique context of Kowloon Park and Hong Kong.

Technology advancement and planning would improve building structure and services system to provide a flexible environment for both management and exhibition purposes.

3. The image of MOCA would directly express the spirit of Hong Kong contemporary art.



2.2 Design issues

2.2.1 Attendance

2.2.1.a Design goal I

This can be developed in a 'temple of culture' where galleries were the dominant public spaces. Newer visual arts facilities are airy, spacious places that attract people not only to view the art but also to meet friends and relax in the refreshment area, bask with a book in pleasant areas.

Performance requirements

1. Services

The museum should allow people come not only to view the art but also to meet friends and relax at anytime.

a. Café or restaurant

- A café or a coffee shop should also be sent up to provide a place of rest and leisure for the visitors.
- There is no artist quarter where artists can meet and exchange ideas.

b. Material shops

- An art suppliers shop are able to provide an adequate selection of art material for basic art production.

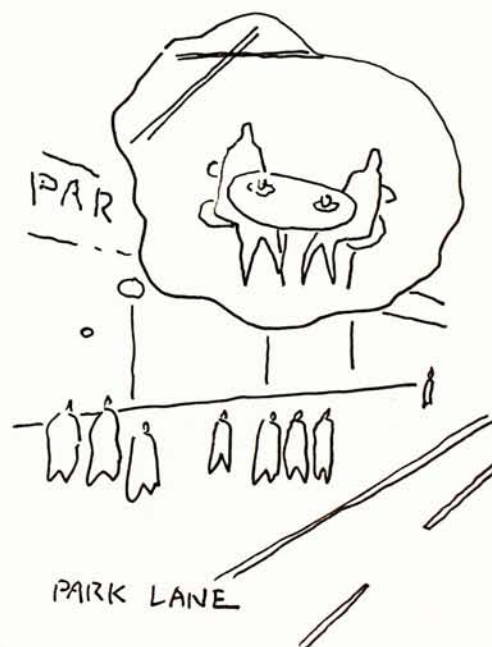
c. Book shops

2. Art collections

Famous, recognized or experimental contemporary visual arts are also displayed. The quality of selected artworks should be controlled.

3. Spatial qualities

The museum provides a human comfort environment in concerns of spatial volume, lighting and circulation ... etc.



2.2.1.b Design goal II

MOCA will be an architecture which can let visitors have a look (visibility) on Hong Kong contemporary art and architecture.

Performance requirements

- Visibility

1. Images

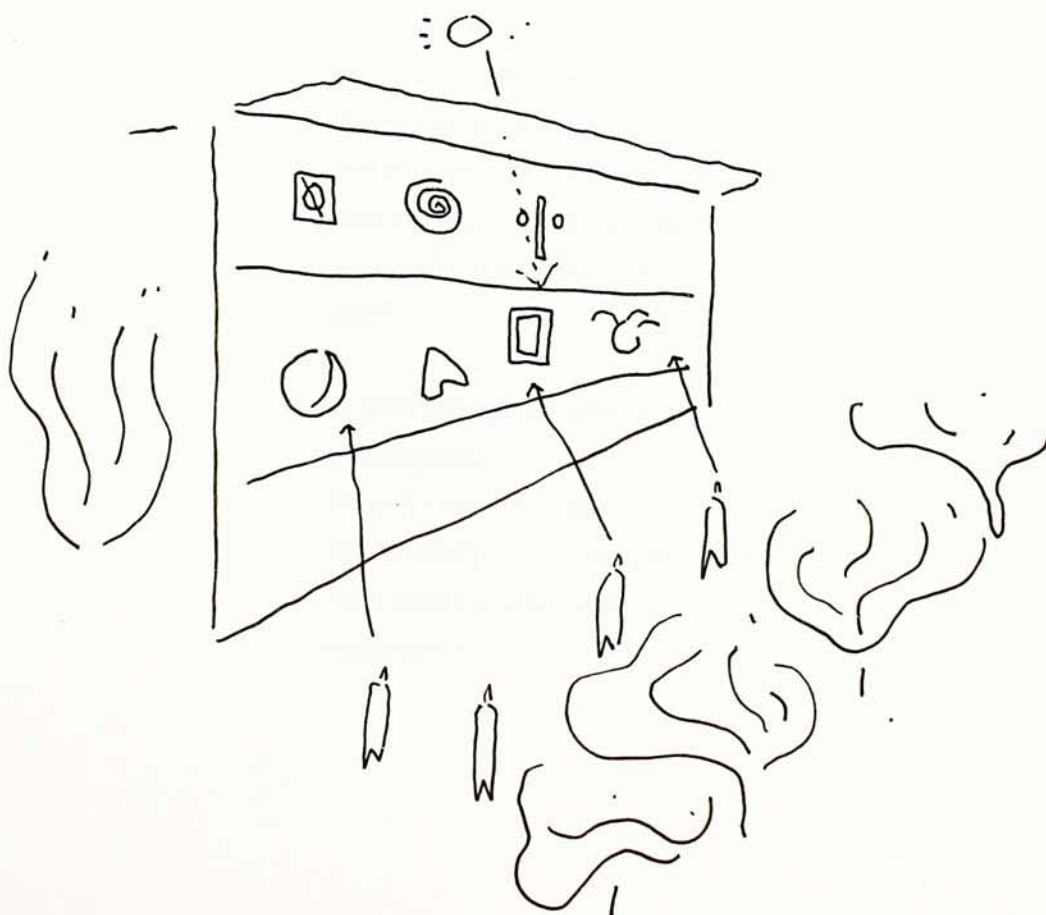
This architecture shall be unique that make an attractive impression on visitors before they decided to enter the building.

2. Transparent building envelope

People who passed through the building, would recognize its nature by looking the art collections inside easily through its transparent envelope.

Site selection

This museum which should be visible to public, recognized its location without obscurity.



2.2.1.c Design goal III

MOCA is an interactive face that can allow professionals or artists to educate the public the aesthetic of contemporary art. It acts as a local artists' gathering place for formal or informal discussion.

Performance requirements**a. Free docent service**

The circulation space and movement sequence should facilitate the free docent service at fixed time intervals to both groups and individuals.

b. Interactive Information directory

It should be provided at the main entrance and the entrances of the various galleries to introduce the services and programs offered at the Museum and the particular galleries.

c. Auditorium

Seminar, lecture or educational film can be taken place inside.

d. Library

Full documentation of Hong Kong contemporary visual art development should proceed and most collected information should be available to the public.

e. Workshops for educators and scholars

Studio space provides for the artist, educators or scholars who require space and equipment.

2.2.2 Circulation

2.2.2a Design goal I

The circulation would be planned to fit the logical orders of permanent and temporary exhibition for randomly or sequentially artworks displays.

Performance requirements

- Flexibility

The circulation space should be allowed for the following two layouts arrangement.

1. Random layout

This is a traditional arrangement of display that is often in a series of galleries of rooms, arranged in a random sequence. The objects and pictures may have been acquired in a piecemeal way and accommodated wherever space was available. In particular, large exhibits had to go where they would fit. The display ends up showing what the museum possesses, rather than what is suitable or needed. In addition, the visitor can become confused on entering if there is a plethora of signposts and notices which have been put up at different times. A unified system of guidance should be considered at the planning stage.

Where there is a designed sequence, there may be queuing at peak periods for the more popular items and space must be allowed for this.

2. Introductory display

This is an alternative arrangement is to lead the visitor from the entrance to an introductory gallery which may contain a display summarizing the themes and subjects of the museum. If his eye is taken by one particular subject in greater depth. The same principle can be extended further in large museums.

2.2.2b Design goal II

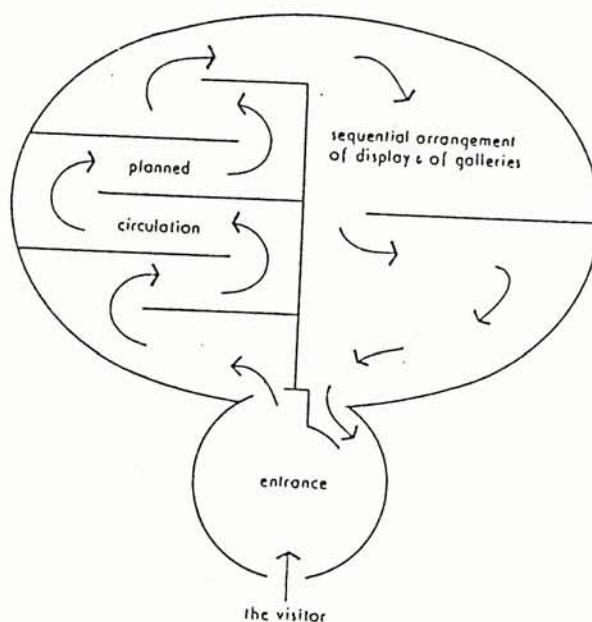
Accessibility of public

All exhibitions and services are open to the public. The opening hours of certain galleries and facilities such as auditorium and temporary exhibition galleries shall be extended to enable working people to visit or rent for private uses.

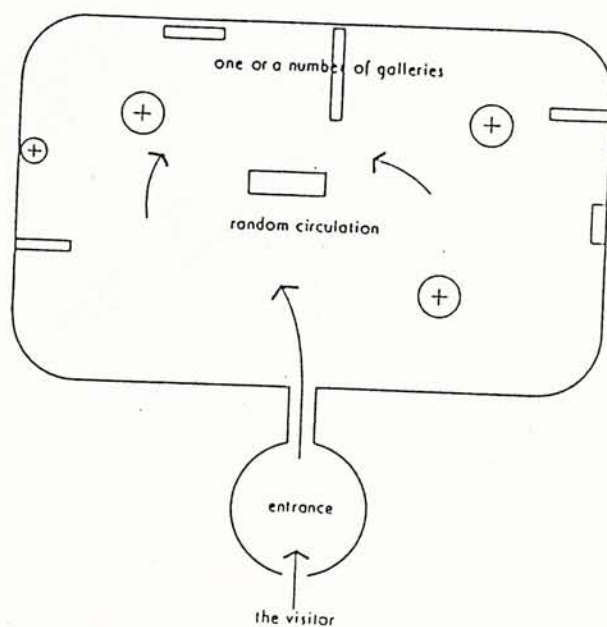
Performance requirements

A separate access is provided for the public services which shall be free charged or not.

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Sequential circulation



Random circulation

2.2.2c Design goal III

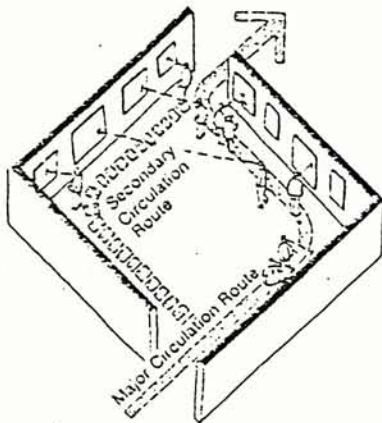
Accessibility of artworks

The ceiling and doors height must be sufficient to allow for the clearance of very large paintings. The circulation spaces allows enough turning radius for a large painting.

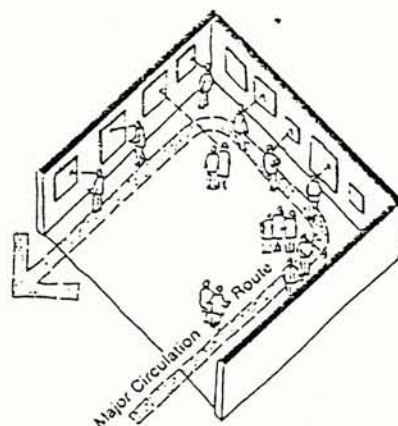
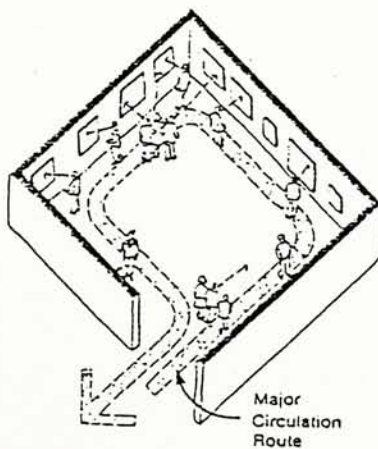
Performance requirements

Machine lift shall be provided for vertical transportation of artworks and apparatus. It is flexible to allow different size of artworks put into the museum, so direct access for the huge artworks into the gallery space shall be provided.

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Right Hand Preference Circulation Patterns



2.2.2d Design goal IV

Accessibility of handicapped

Art for the disabled remains underdeveloped in Hong Kong. The circulation path should provide the disabled with opportunities to access to every rooms. They can appreciate artworks or enjoy the services and facilities without any physical difficulties.

Performance requirements

No heavy door is installed for the ease of opening. The ramp is easy access by all kind of people.

2.2.2e Design goal V

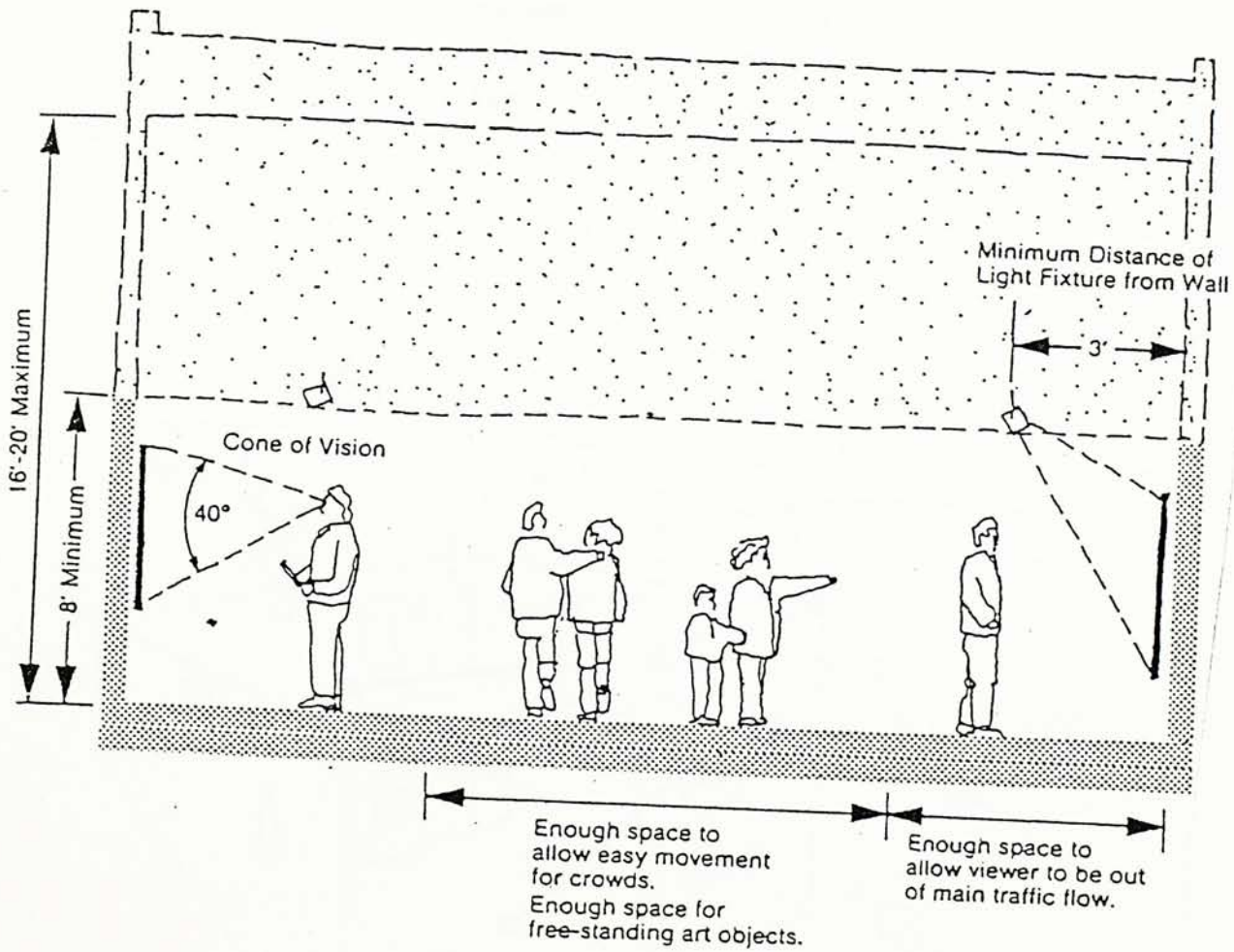
Circulation within the gallery

Performance requirements

Adequate space should be provided for people to view the exhibits, and also to pass between groups of viewers.

50

Critical Dimensions for a Visual Arts Facility



2.2.3 Facilities

2.2.3ai Design Goal I

51

The facilities provided can stimulate attendance of public.

Performance requirements

1. Café and restaurant

The café should provide welcome to all visitors from the museum and outside.

The working hours shall be extended after the opening hour of exhibition gallery, so separated access should be provided.

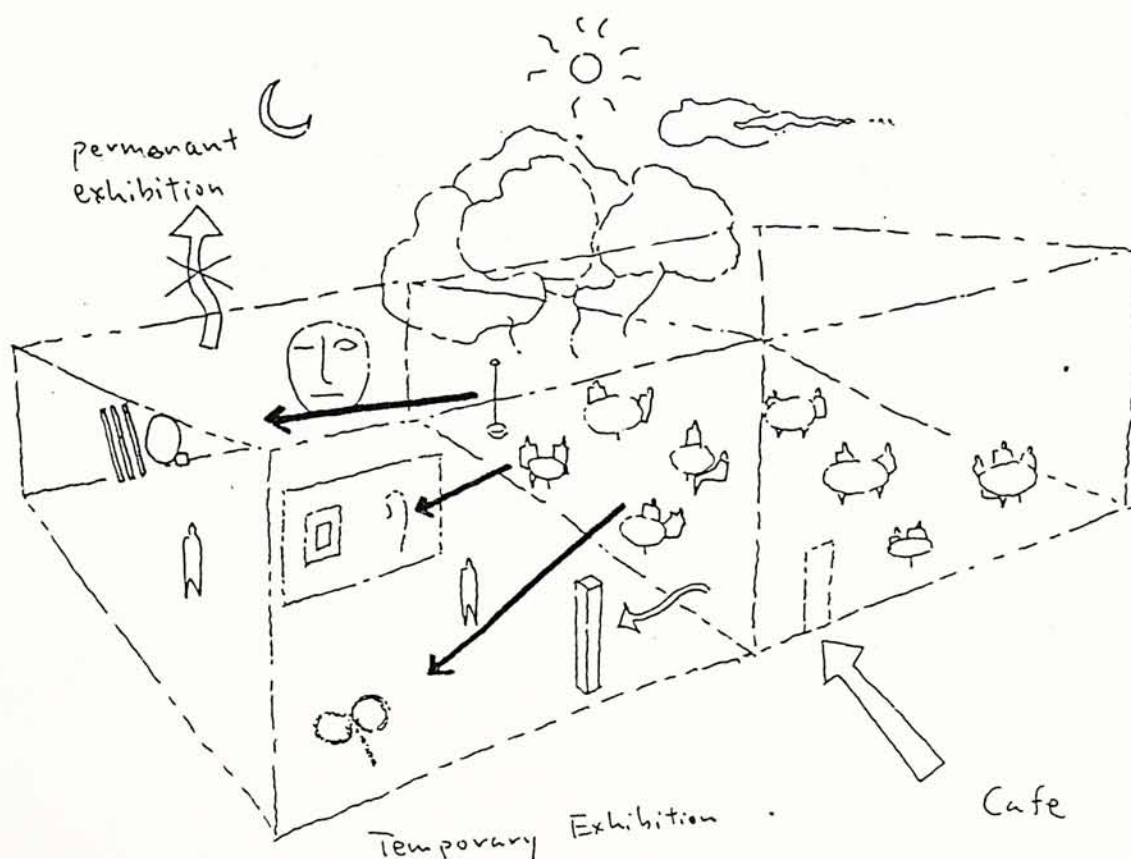
There will be an artist quarter where artists can meet and exchange ideas. The interior design should consider the habits of artists' preferences.

Design concepts

The cafe and restaurant shall physically and visually connect to the temporary exhibition gallery where most displayed artworks shall be experimental and not recognized and accepted. This connection try to introduce them to public by another mean of way.

The site surrounding green environment should allow the customers to enjoy inside the cafe and restaurant.

Soft natural sunlight should be introduced to interior space.



2.2.3aii Design goal I

Performance requirements

2. book and material shops

The display area should be transparently looked through to let people recognize easily why kinds of the materials it provide.

Sitting place shall be provided for reading.

Performance requirements

3. Workshops for educators and scholars

Washroom and cleaning area should be provided. Poisonous air or water should be neutralized before releasing outside.

Number of people staying inside: 30 persons

Design concepts

These workshops are spatially decentralized from the main component of MOCA and standing individually with their specific function. Then, scholars and educators can rent and use them after the museum's opening hours. Psychologically, this physical separation to the main administration part provides a free space for learning and creation.

The activities happening inside shall draw pedestrians attention while they are passing through the buildings, so transparent building envelope should be designed to achieve on both public promotion and education to visual art.

2.2.3aiii Design Goal I

Performance requirements

4. Auditorium

The design facilitates the activities such as seminars, lectures or educational films show taking place inside.

Numbers of audience: 100 persons (minimum for two school classes)

Performance requirements

5. Library

It is open to the public.

Natural sunlight should be provided for the seating area but not the bookcases.

Performance requirements

6. Interactive information directory

It should be highly visible to the museum's visitors.

It shall be also visible to the outsiders.

Design concepts

The electronic display board which can be inside the entrance hall, faces the main pedestrians root in the park.

2.2.3bi Design Goal II

Efficiency of management

The facilities provided can maintain, repair or replace efficiently.

The facilities provided can be effective to museum's cost saving.

Performance requirements

1. Café and Restaurant

The café includes the services supporting areas such as kitchen, washrooms, and storeroom, used independently to the museum's management.

Their sizes will depend on the guiding of Hong Kong Building Regulations and numbers of served customers.

Number of served customers:
70 persons

Performance requirements

2. book and material shops

It is provided for both storage and display purposes.

It is not recommended to allow sunlight penetrate to the storage area inside.

2.2.4 Images

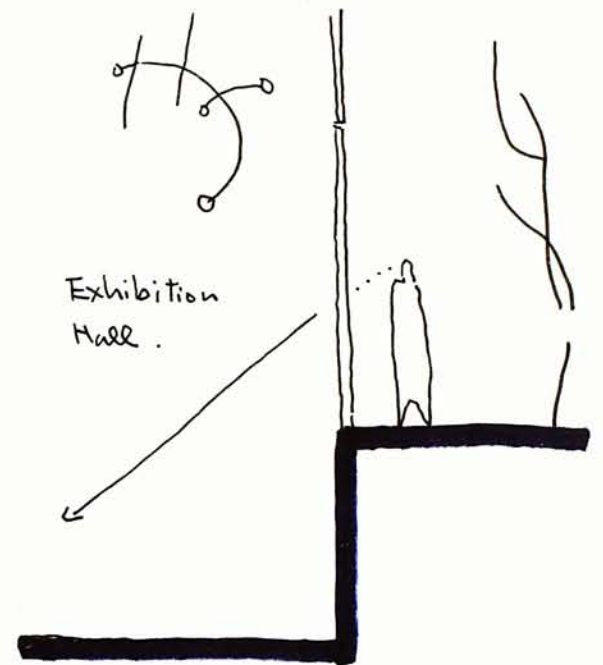
2.2.4a Design Goal I

The image should reflect its building's function.

Performance requirements

Transparent materials such as glass or plastic sheets shall be adapted as the building favades design to allow people to look what things are happening inside.

Design concepts



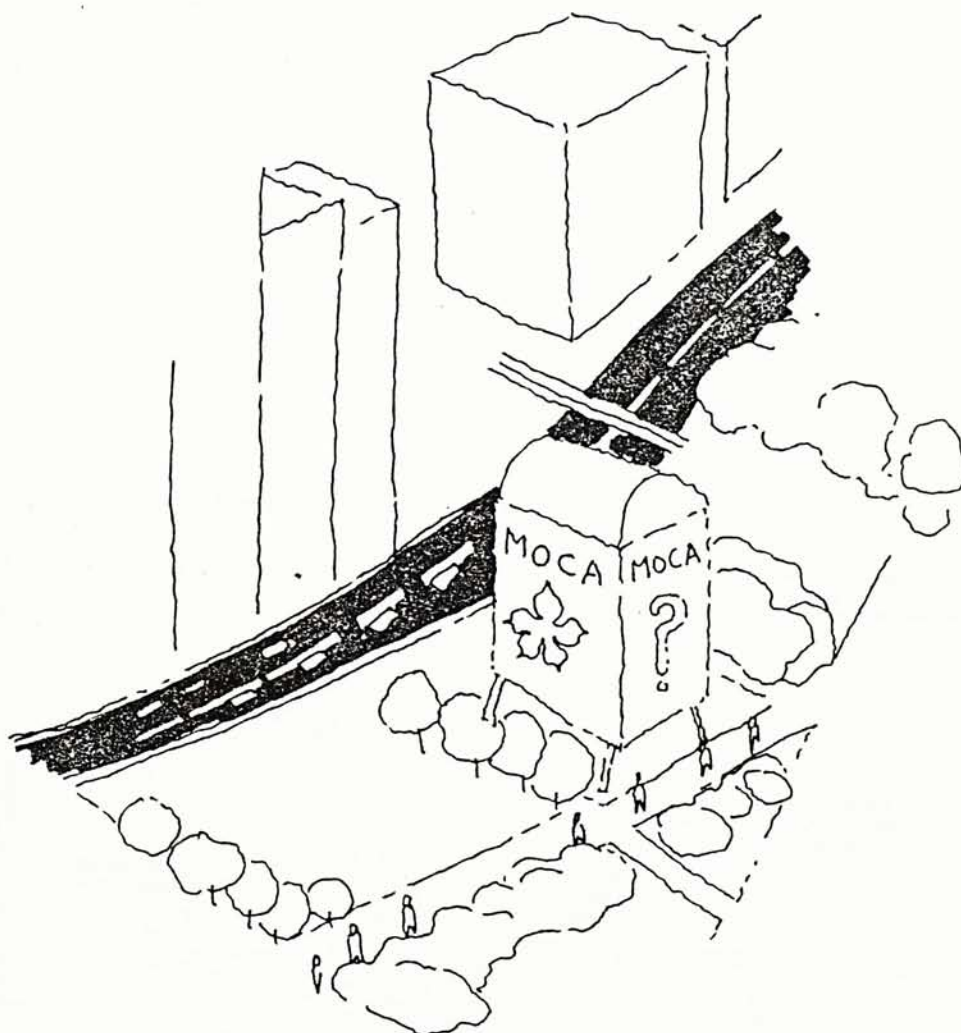
2.2.4b Design Goal II

Reflection of the context

The image of MOCA is the most forceful target and reflection of contemporary conceptual and social contradictions.

Performance Requirements

The issue of studying local cultural identity and its own distinctive cultural heritage has become a popular topic in recent years.



2.2.5 Installation

2.2.5a Design Goal I

57

The exhibition space would be flexible to safely house and exhibit artworks with different sizes and materials under different exhibitions' theme launched in MOCA.

Performance Requirements

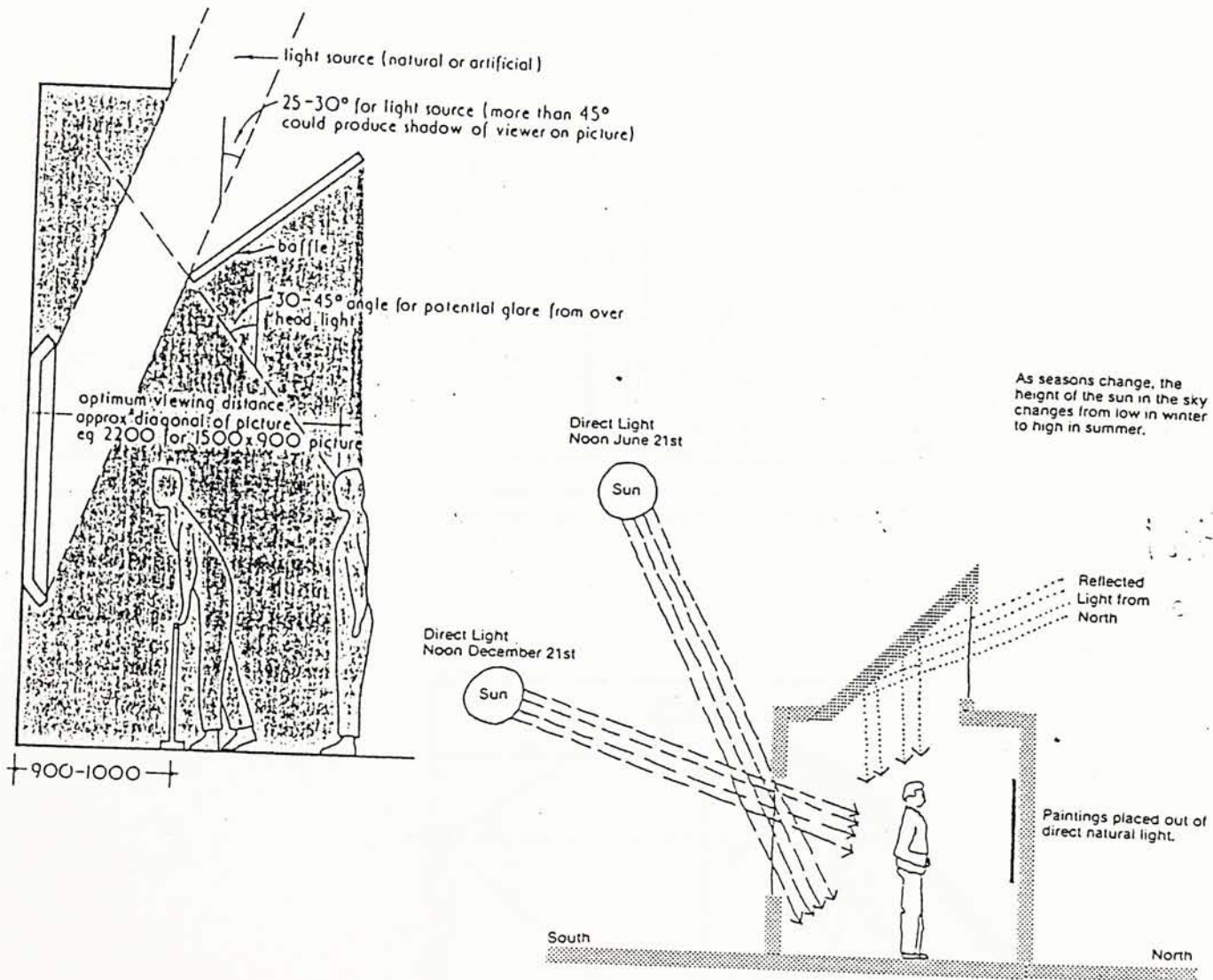
1. Vision and viewing

The normal limit of vision without moving the head is a cone of 40 degrees. A picture can only be comfortably viewed as a whole from a distance of about double the diagonal. The distance equal to the diagonal will enable the viewer to appreciate the details of the picture, but he will need to move his head to compass it all.

2. Lighting

Lighting for pictures should not come from an angle less than 45 degrees but the source should be screened against glare.

Normal windows tend to leave adjoining walls and any displays on them in shadow. Where top light is not used and side light can be substituted.



Natural Light in the Gallery

3. Positioning

If the objects are placed too near corners, congestion will tend to occur.

Star exhibits should have extra viewing space and should not be placed too near to one another.

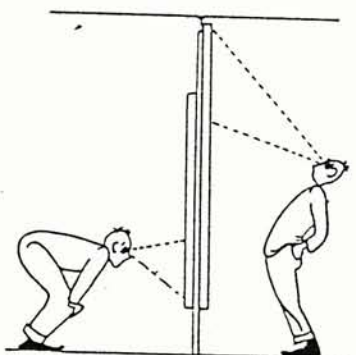
4. Showcases

Showcases are normally viewed from close up. Here the lighting is usually artificial, but should be screened from direct view.

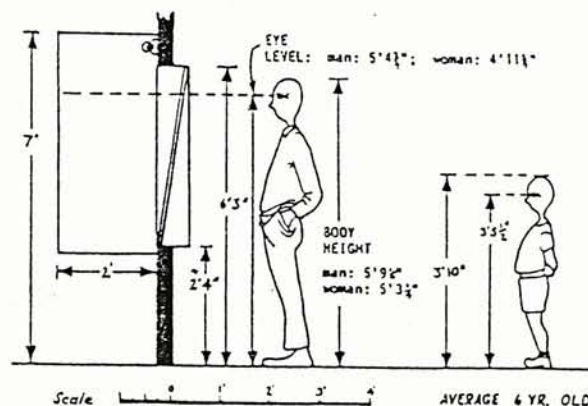
The source should be isolated from the exhibit so that maintenance can be carried out without breaching security.

Labels and descriptive panels

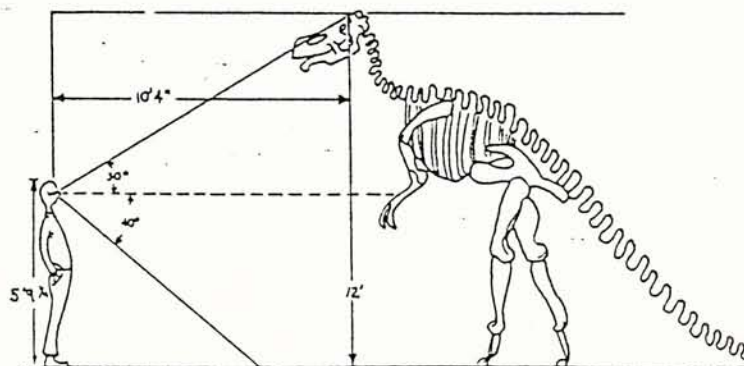
Text and captions should be of a type size relative to the distance from the viewer.



Difficulties encountered in viewing details more than 3 ft below or 1 ft above one's eye level.



Measurements of adult and six-year-old visitors in relation to cases.



Viewing distance should increase with greater size of object.

3. SUMMARY

3.1

Schedule of accommodation

The programme of accommodation will incorporate the schedule proposed by ASD noted in appendix 1 of meeting minutes no. MUS/85/97 which reflects the basic needs of client. The new schedule will be evaluated in refer to it.

1. Exhibition galleries

With the increase in diversity and instability of artistic trends, the gallery space should allow adequate spatial volume to house different sizes and mediums of artworks insides.

The gross floor area is defined under the PUC's current and future collections.

Required gallery ceiling height: 3.5 min. to infinitive

However, the form of exhibition interface should be adjusted in flexibility concerns. The space should be allowed for accommodating both permanent and temporary exhibitions or either purpose.

a. Temporary exhibition galleries

They have the same design requirements as the permanent usage.

This is to incorporate the mission of PUC to encourage the young artists or professionals to demonstrate their own art collections.

Seperated services and access need to be provided for its independently opening hours.

2. Library

The MOCA library would has a comprehensive collections of art books and scholarly books for research.

3. Research activities & archive

This purpose is to develop a documentary collections of contemporary art in Hong Kong. The system opens all information to public and scholars.

4. Cafe and restaurant

This improvement of work is in according to the ‘suggestions to MOA’. The restaurant will provide a place of rest and leisure for the visitors and open to the public.

Now only a Mcdonald fast food restaurant and store provide little indoor seating places for them. If high quality of services is provided, this cafe and restaurant will attract all visitors from the museum, Kowloon Park and Tsim Sha Tsui.

There can be an artist quarter where artists can meet and exchange ideas.

50% supporting services and circulation area is required for

50 persons serviced restaurant.
One person requires 1 s.m.
approximately.

4. Lecture room

It is provided for presenting educational programmes to public. The programmes include lectures to increase the interest and knowledge of users on art and the description of MOCA.

5. Book and art supply store

The bookstore which has a broad range of art books and materials available, is a attractive spot to visitors, professional and public.

6. Ceramic studio

Ceramics courses usually generate 100% enrollment, constituting the most popular courses in existing MOA, while the print-making courses usually attract only 50% enrollment.

7. Painting studio

There is still lack of space for artists topainting. The size of artworks is limited.

8. Video studio

There is still a lack opportunity for artists to learn or to do the latest technology on art e.g. medium art.

9. Exhibition preparation areas

Area is requested by client's planning for development.

10. Museum collection stores

Area is requested by client's planning for development.

11. Offices and supporting services

Area is requested by client's planning for development.

12. Sculpture court

No specific space is designed for sculpture installation. If they can be put in open space, they will be distributed over the Kowloon Park.

13. Scholar studio

Individual studio space is allowed for taking MOCA research programme that invites visiting scholars to do the art creation.

Schedule of Accommodation

Public area

Area (s. m.)

1. Exhibition areas

1.1

Total Exhibition Gallery

3853

2. Visitors Services Facilities

2.1

Lecture Room

190

2.2

Café

108

2.4

Book & art supply Shop

103

3. Artists Studios

3.1

Ceramic studio

190

3.2

Video studio

159

3.3

Scholar studio I

50

3.4

Scholar studio II

50

Restricted Area

Area (s. m.)

4. Exhibition Preparation Areas

4.1

Carpentry Workshop

78

4.2

Crate Storage

45

4.3

Unpacking Examination Area

43

4.4

Display Equipment Store

178

63

5.1	Painting Collection Store	174
5.2	Ceramic & Sculpture Collection Store	180

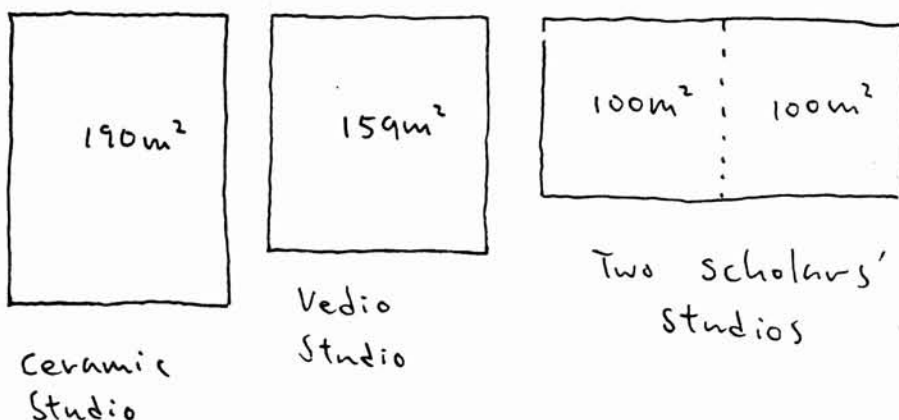
63

6.1	Security Control Room	30
6.2	Publication Store	56
6.3	Conservation Laboratory	108
6.4	Photographic Studio	159
6.5	Offices	234
6.6	Building Management Office	78
6.7	Hong Kong Artists Archive Study Room	159
6.8	Building Maintenance Rooms and Circulation areas	2527
6.9	washroom	as required
Gross Floor Area Total:		9100

3.1.a Diagrams for area analysis

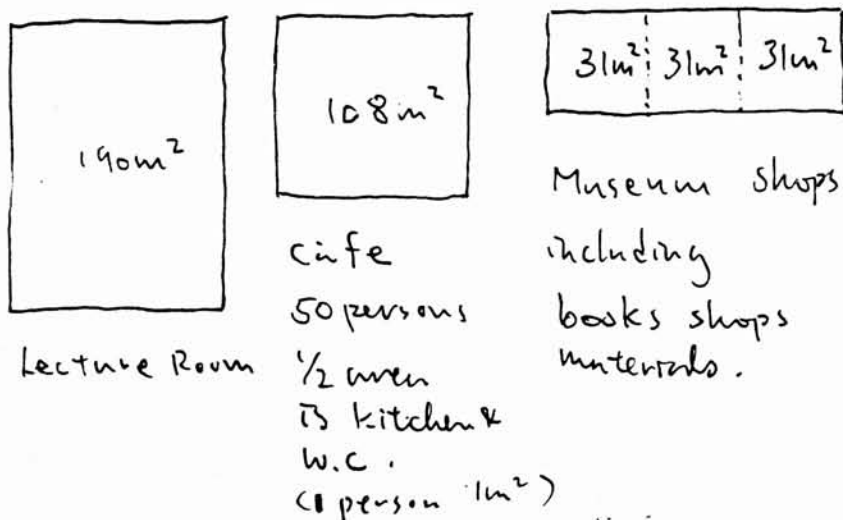
ARTISTS STUDIOS (decentralized)

64

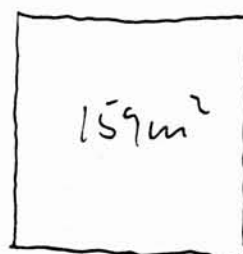


Total = $549m^2$ including one washroom, storeroom for each.

VISITOR SERVICES FACILITIES



courtyard?

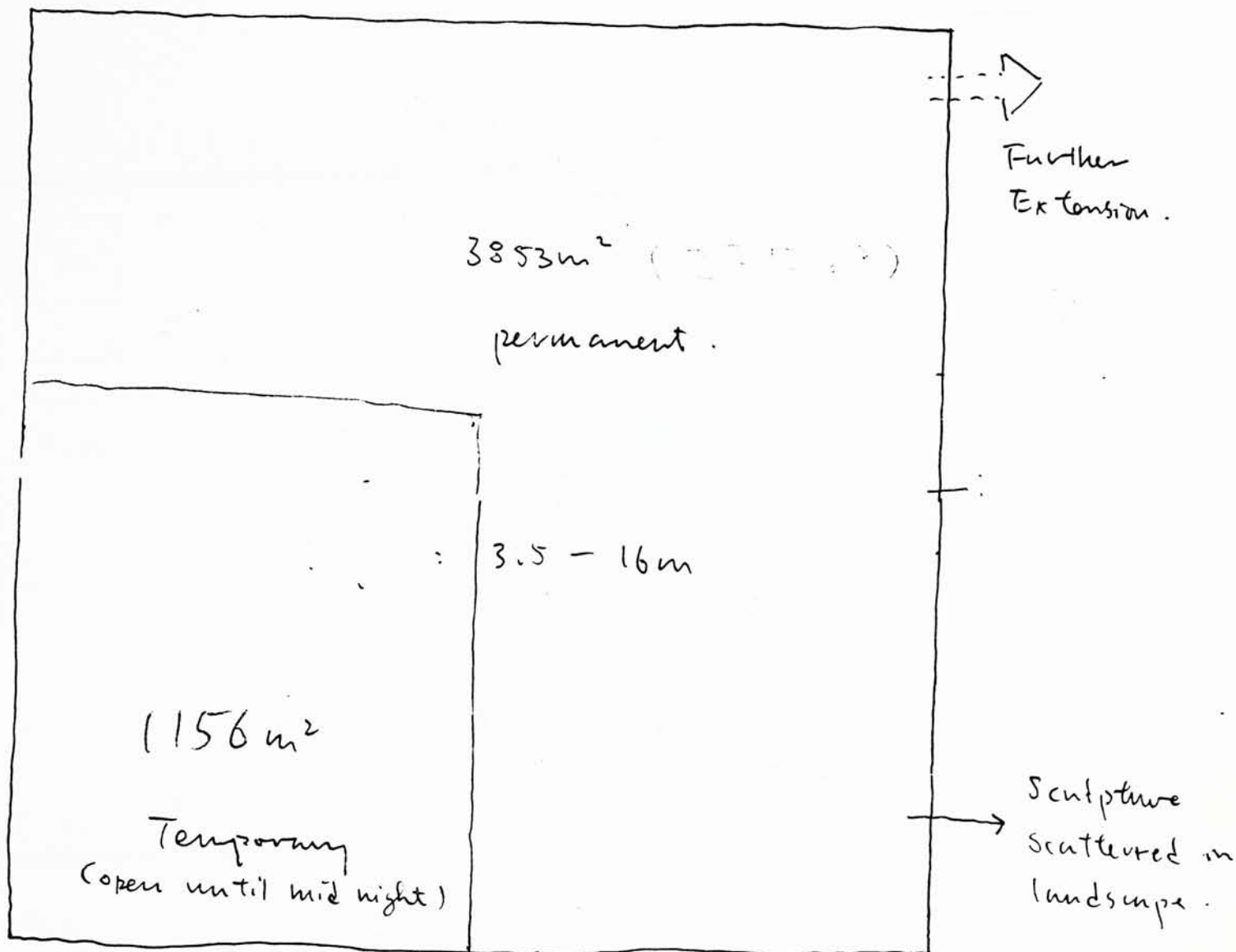


Hong Kong Artists
Archive Study Room
(Library.)

Total = $550m^2$.



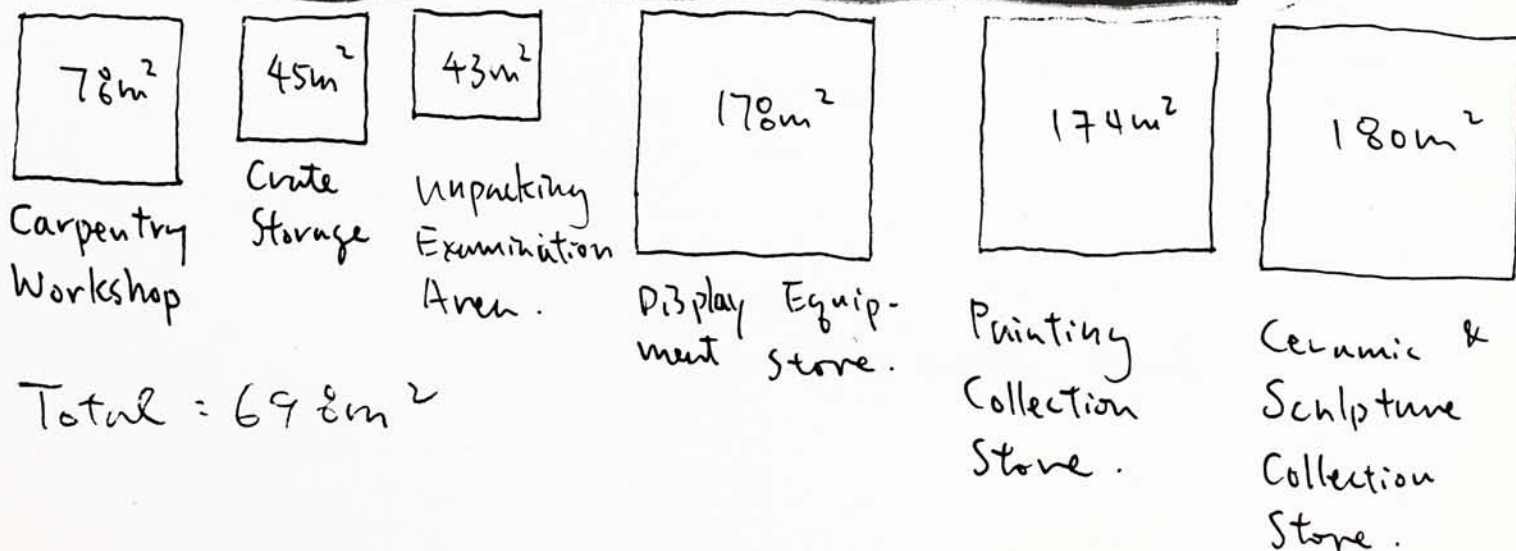
EXHIBITION AREAS.



65

Total = 3853m² Exhibition areas divided into 6 parts
1 1/2 parts can be for temporary display.

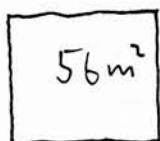
EXHIBITION PREPARATION AREAS



SERVICES & SUPPORTING SERVICES



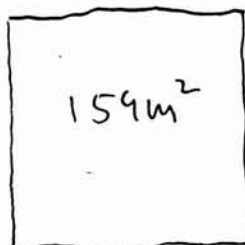
Security
Control
Room



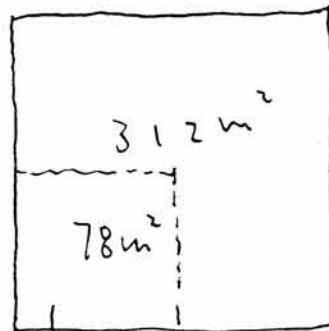
Publication
Store



Conservation
Laboratory



Photographic
Studio
(official
use
only)



Building Management
Office

Office.

Total = 665m²

OTHERS

Building Maintenance Rooms &
Circulation Areas.

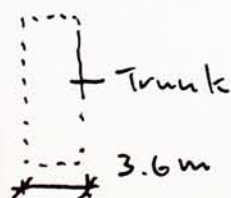
Total = 2527m²



5m
3m
Lift (Loading & Unloading)



height 11m



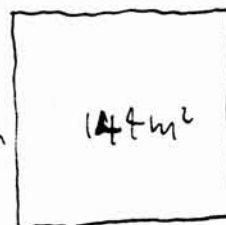
Turning
Radius
for trunk.



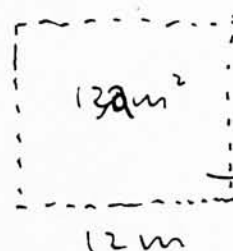
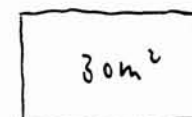
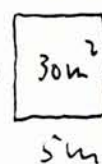
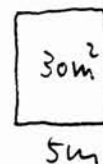
Pump Room



Transformer
Room



E&M
Room.



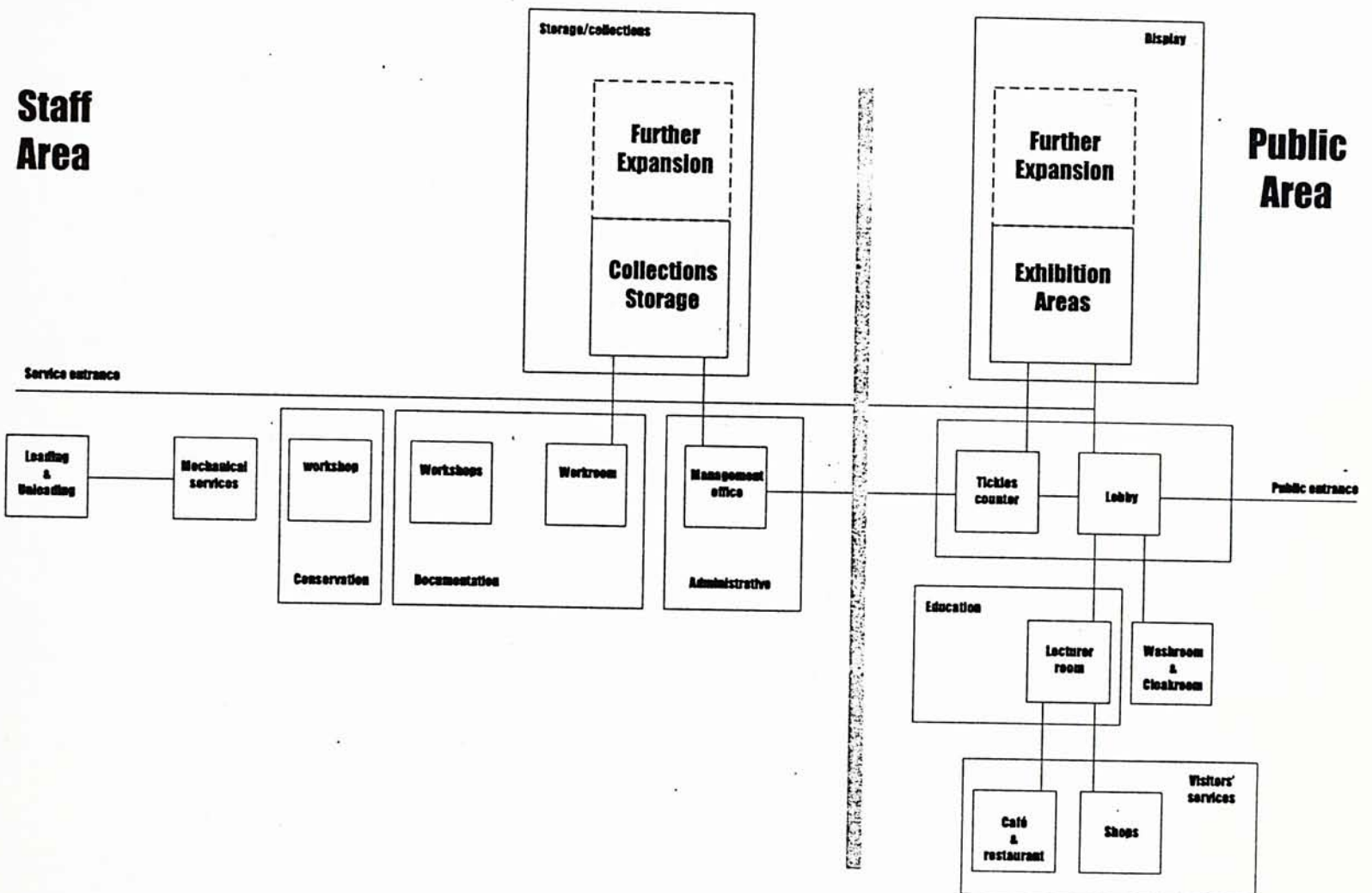
every level.

3.1.b Bubble diagram

67

Staff
Area

Public
Area



museum

of

contemporary

art,

hong kong

Conclusion

4. CONCLUSION

4.1 Major findings

4.1.1 New programmes for the museum architecture - contemporary art

With the philosophical coming age of art, visuality drops away, as little relevant to the essence of art as beauty proved to have been in contemporary period.

At all events, the model of the "anti-museum" which proliferated under the avant-garde movements of the seventies and eighties was not to last forever, nor was it the only solution to be offered during these years. What is more, a new building can be used with flexibility by the museum director and, in some cases, the spatial structure of a historical building can provide strong conditioning factors. Those are the alternatives for the new century. They are generated from the thinking development of art in this age and accommodated with the increase in diversity and instability of artistic trends.

In conclusion of the research, that two extreme types of programmes for contemporary art museum architecture shall be proposed

1. A modern model

It was that the museums of contemporary art which aimed to explain the complexity of trends, countertrend in 20th century art in didactic fashion.

This involved an institutional programme which was historical and pedagogic in approach, attempting to cover a selection of works to represent each trend and each of the most important artists.

Museum of this kind follow a mimetic model, one tending to resemble another in its conventional planning, towns of lesser importance trying to create collections which are, in fact, caricatures of collections in great cities.

The building appeared as the center of contemporary art which arose as a response to this continuing evolution of art.

2. A contemporary model

There was no room for permanent collections or didactic selections here. The gallery areas shall be placed inside the containers for installations, direct ventures with artists, whether recognized or just starting out, who based their work on innovation. They also could be singular, monographic spaces, open to experimentation, trying out new ways of showing society recent art.

4.2 Design strategies

4.2.1 Differences to PUC programmes

1. The project goal

According to the 'chapter 1.3.4. client's goals', the noted concerns of projects would not be the end of design. The combination of museum's context into the behavior settings of pedestrians around and within the park would be the only challenge. The intention which can enhance the attendance of museum and improve the respect of contemporary art from public.

2. The architecture

According to the last chapter 1.4.1, item 2 said, the contemporary model for art is an uncertain volume of space for diversity and instability of art trends. Therefore, the flexibility of using the space for interface between the artworks and visitors is important concepts for this building. The architecture of MOCA would be a decentralized complex. They would be consisted of several sections of building in convenient of the multi-purpose function.

3. Site boundary

The site boundary of MOCA would not be limited within the existing coverage of Hong Kong Museum of History. Now, the planning is to

distribute them over the southern part of Kowloon Park.

4. Site approaches

The architecture should enhance the awareness of public that MOCA existed inside the park. Several points in the park would be chosen and installed with new elements directing the museum's location.

5. Conservation of historic buildings

Two linear historic buildings would be retained if they could be accommodated in the design concepts and spatial requirements of new MOCA.

6. Nature of services

Integration of social and aesthetic

According to the analysis in chapter 1.5.2 opportunities for MOCA, improvement of the MOCA's attendance would be the first priority in order to attract more people from different strata to come in and feel the excitement of contemporary art. The new aim of services is to allow people not only to view the art but also to meet friends and relax in refreshment area.

7. Facilities

According to the chapter 2.2.3 facilities, the following facilities are suggested to be included or revised in the PUC' schedule of accommodation:

a. Permanent exhibition

Six divided galleries are reunified in order to provide one big flexible structure to permit different arrangement.

b. Temporary exhibition

Opening hours of this would be longer than the office hours, so separated access should be provided.

c. Cafe and restaurant

The cafe and restaurant would be the dominant space in MOCA.

d. Book and art supply shop

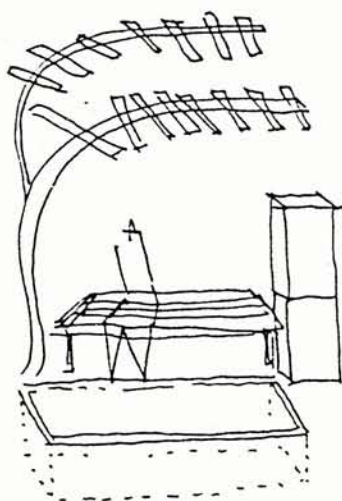
The museum shop is changed into providing the specific services for selling books and art materials regarding to the contemporary art. It would be 69 s.m. larger than the PUC proposed GFA (31 s.m.)

e. Scholars studios

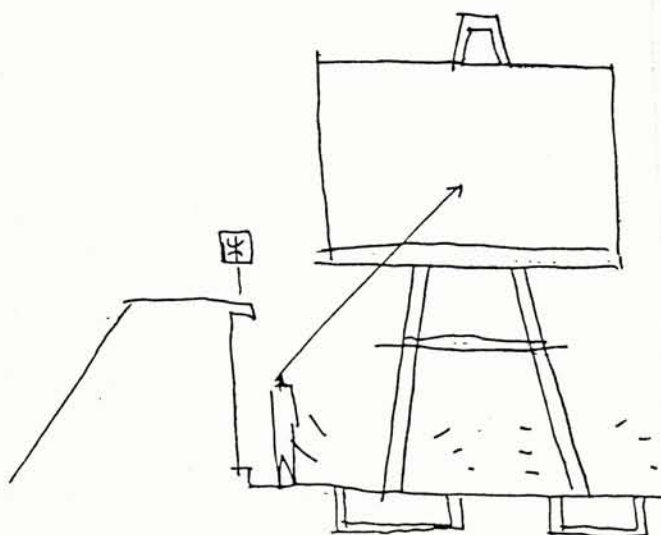
They are to allow the talent artists working in their individual studio space with MOCA financial supports.

f. Artists and public quarters

MOCA would not be an exhibition showrooms. People would like to stay a long time as its comfort.



When you sit on there,
what will you do?
Sometimes you look around
to find something to see?



Just want to look
at something.

5 Appendix

5.1 Interview

5.1a Mr. Tsang, Chief Curator

Date: 12 Sep 1997, Friday
Place: Conference room, 3/F
Hong Kong Museum of Art
Time: 2:30 p.m.

Collected document:
Guiding Principles

Schedule of Accommodation
(Scheme C)

The five-year plan of the provisional
Urban Council's Museums Select
Committee

The project intent

Hong Kong Museum of Art (MOA) collects over ten thousand art pieces but only 10% collections can be exhibited temporarily to the public. There are about two thousand contemporary art pieces now in the museum. It is inevitable that only 5% of them can be placed inside the contemporary art gallery inside MOA or for other temporary exhibition purpose.

As the well developed economic and social environment in Hong Kong, regional culture issues are much concerned as the basic need. Most countries in the world respect their own culture. The new Hong Kong Museum of Contemporary Art (MOCA) will mainly focus on the contemporary art pieces which cooperate with the progressive growth of economic and culture in Hong Kong.

Questions

Can you describe briefly the general requirements of the museum design?

For instance, the ceiling height in the gallery

shall be not exceeding 6m and lower than 3.5m. It is suggested that the entrance room shall be certain volume for exhibiting some huge art pieces.

It is possible to allow natural lighting to penetrate inside the museum but that must concern with ultra- light that can damage the art pieces and also how the natural lighting can work with the artificial lighting inside to illuminate the space. Certainly, the flexibility of spatial design is the most important for the operation of one contemporary museum. The room temperature is twenty one degree Celsius and the relative humidity is fifty five.

How do you feel about the architectural design of MOCA?

The design and planning of MOCA is an innovative process. The creation of lighting and space should not only fulfill the functional needs but also can stimulate the inspiration of the the work of record, exhibit and promote the value of Hong Kong contemporary art. The

artists. The architectural style shall be personal but be pleased for the artists' needs.

How is contemporary art defined?

The artists who were born after 1911, were classified in the realm of contemporary art.

What kind of the contemporary art pieces will be stored in MOCA?

That will depend on the collections now MOA have. They are only general pieces as you see in other contemporary art museum, two or three dimensional. There would not need any special advanced technology for exhibiting those art pieces. Like the artists doing the medium art, they may need the gallery with enough electrical plugs provided.

Will the MOCA concern the relationship among the public?

It is only one part of the duties that MOCA is to attracting the public to understand the development of Hong Kong contemporary art but it will not the urban space that be

designed to please for the popularity of public. It is a physical volume for proceeding main purpose is for the public to see the real things.

Why is the site (Hong Kong Museum of History, Kowloon Park) chosen?

New Hong Kong museum will be completed soon at the location next to Hong Kong Science Museum, then the existing site in Kowloon park will be allowed for another usage after the removal. As this site is located inside the Kowloon Park which is the properties of Urban Council, the museum committee do not need to apply for the reserved land for this project from Hong Kong Government. If not, it will take very long time to wait for.

5.1b Mr. Chan Yuk
Keung, lecturer &
artist

Date: 15 Oct 1997, Wednesday
Place: Department of Fine Arts,
The Chinese University of
Hong Kong
Time: 4:30 p.m.

75

Medium: painting, mix medium
& installation

Collected document: Nil

Questions:**What's your duty inside the
Museum Select Committee?**

I was invited as an advisor to raise our artists' concerns and suggestions to the new MOCA in Hong Kong. I desire to hear whether this new architecture will be designed efficiently for displaying contemporary artworks, especially for the installation art.

**Can you define what is Hong
Kong contemporary art
briefly?**

Contemporary art is an exploration of contemporary thinking by means of art form but without the strict format limited. It can be presented by traditional format such as painting and sculpture, but also by any form of state. It shall be experimental and not recognized by public. In Hong Kong, the current trend is most influenced by the western. Artists would try to work out their ideas by installation or acting art. Certainly, modern

Chinese painting is part of it.

**Why do you concern more on
installation art in this
project?**

This is because the size of contemporary installation art is varied and unexpected. It shall be as small as my hand's size or large in infinitive scale. The spatial and presentation problems of the existing Hong Kong contemporary art galleries in Museum of Art in Hong Kong and Hong Kong Visual Art Center are that the exhibitions are both limited by the solid partitions inside and the administrative regulations' restriction. For example, you are not permitted to hang the works over 20 pounds to the ceiling and even put a nail on wall should be obtained by official permission in public gallery. We do not have the right to alter the light setting to achieve our required performing effect.

**What does it mean
installation art? Can you
describe it briefly?**

The ideas of installation art are generated by space

itself, its context and form.

Artists then present their reflection in combination of their feelings visually by two or three dimensional object's compositions. The artworks shown now in the museum like the mixing of different things together we call it "mix media". These artworks exist without real time and space limitation but installation artwork has its unique meaning of existence.

**What do you think about the
existence of MOCA in Hong
Kong?**

As one of Hong Kong contemporary artist, we can only focus on the issue of physical space where we are free to display our works in any form of state. This is because Hong Kong is still lack of public exhibition areas that fit to the artists' professional needs. I would hope that it could also be the social space for Hong Kong artists gathering.

**Can you suggest me some
architectural ideas on
MOCA?**

I think that the

museum space should be neutral to display the artworks. It would not cause any visual influences or distraction to the artworks' nature. Moreover, it should provide a flexible structure and space to allow the uncertain events or artworks exist within. I can call the museum act as a "machine". It purely fulfills the users' need only.

How is the choice of site?

Don't you think it is appropriate to this projects?

I would not much concern on the site selection. I agreed that the selection of Kowloon Park is more rationale than the existing Hong Kong Marine Police Quarter in Tsim Sha Tsui comparatively. The Kowloon Park is accessible by public transport and is reached within the walking distance. It is also nearly by the commercial district. We can easily buy materials that relating to the our display installation. The site also welcome to the public from different background.

What other physical needs do you think it should provide?

I think now the artist cannot have their own studio house that supported by selling income from their artworks.

The existing workshops provided by government only welcome to the educators but not the artists. This is because they are opened as the official hours of museum and town hall. Artists are not a businessperson working from 9:00a.m. to 5:00p.m..

Therefore, we require the space that shall be rented by artists in lower market price and offered to the scholars for their art creation without charges.

Certainly, this should be well consider the artists' working behavior.

5.2 Precedent study KUNSTHAL, Rotterdam

Address:	Westzeedijk 341, 3015 AA Rotterdam
Architect:	Rem Koolhaas/ OMA
Engineer:	Ove Arup, London
Funding:	City of Rotterdam and Ministry of Welfare, Health and Cultural Affairs
Design:	1988-89
Completion:	October 1992
Contract Sum:	32 million guilders
Exhibition space:	3400 sm.

Programme

Each year there are 20 to 25 large and small exhibitions in the Kunsthal. They range from art, photography and architecture to jewelry, cars and football clubs.

The programme demanded three major exhibition spaces to be jointly or separately, an auditorium, and an independently accessible restaurant.

Building type

The Kunsthal has no collection of its own and is not a museum. It always presents a choice, some of which 'call on art' this building during a tour of Europe or the world. Creates continually come in and after move on again.

Context

The site presents a dual condition: the southern edge is bordered by the Massboulevard, a "highway" on top of a dike. The northern side, a level lower, faces the Museum Park, conventional contemplation.

Like the park, it has an urban and a rural side. On the side directly adjoining the park, the

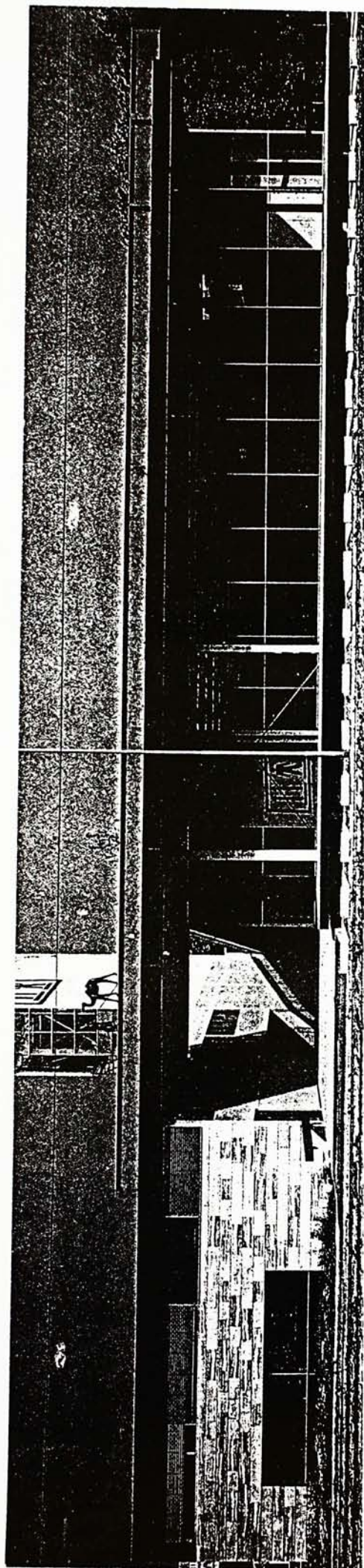
building looks like a museum: calm, and with a facade of 'natural' materials such as glass and travertine. The side facing the Westzeedijk, on the other hand, reflects the city and the busy road by appearing as a collage of separate elements. It is misleading. A building is a unity. In a society based on speed and change, with cars, planes and television, almost everything is glimpsed in fragments, certainly when seen from the road. One of the elements used here is a glass facade topped by a projecting roof which bears a striking,

Design concept

There is no detail, only a concept.

The facades

The building has many faces and as a whole it seems straight forward. It is a large, flat, square box with a narrow, high tower as a vertical accent but it is not easy to see how it all fits together. Every facade is different. Sometimes the Kunsthal looks transparent and open, at other times introvert and closed. Its appearance can be calm and lucid, but also



fragmented, like a collage of separate elements. there is no clear front or back. It is not for nothing that it has been nicknamed both 'the box of tricks' and what isn't.

The Building layout

The various parts of the building seem to be lightly piled on the top of each other; floors slope and several ramps traverse the structure. For, in addition to being an exhibition building, the Kunsthall is a traffic intersection. It lies exactly in between Museumpark and Westzeedijk. A rising ramp runs straight through the building and bridges the height difference of six metres between the two whether people enter the Kunsthall or keep on going. The Kunsthall is both the end of the park and an entrance gate. A service road runs beneath it which has been retained.

Exhibition area and lighting effect

The exhibition space next door has one glass wall and beside it a lighting fixture of thin neon tubes which most resemble crude embroidery stitches

against the black ceiling. This combination of daylight and artificial light makes this space particularly suitable for events employing exhibition on the court culture of Indonesia.

In the second exhibition space, at the level of Westzeedijk, the law of gravity hardly appears to apply; it is so light and airy, and seems almost nonchalantly put together. Here and there a tiny steel column supports the ceiling of sheets of mat plastic suspended apparently casually. Now and again a rather protrudes like a dropped stitch in a piece of fabric. A sea of filtered daylight enters here, which makes this space especially suitable for painting. The third and highest exhibition space has no windows and is thus suitable for display of drawings and light sensitive material for showing paintings.

Circulation and movement

The pedestrian ramp (0) is spilt, with a glass wall separating the outside, which is open to the public, from the inside, which is part of the circuit. A second ramp, running parallel and reserved, is

terraced to accommodate and auditorium, and beneath it the restaurant. On the level where the two ramps cross, the main entrance is defined(1). From there the visitor enters a second ramp which goes down to the park and up to the dike level.

Approach the first hall (2), one confronts a stairway and an obstructed view, which is gradually revealed a landscape of tree-columns with a backdrop of greenery framed, and sometimes distorted by the different types of glass of the park facade (3)

From there (4) one follows the inner ramp (5) leading to hall 2 (6,7), a wide open skylight space facing the boulevard. A third ramp along a roof garden (8,9) leads to a more intimate single-height hall (10), and further on to the roof terrace (11).

Materials

Expensive, classic materials such as corrugated plastic, bare concrete, galvanized steel gratings and rough tree trunks were used. The building has a varied appearance in contrasts. Cables and pipes are sometimes

neatly finished and sometimes deliberately left in view and sometimes concealed in floors and ceilings. Details are sometimes neatly finished and sometimes deliberately 'rough and ready'.

Cafe-restaurant

It has a sloping roof and is high, light and spacious on one side and low and intimate on the other. The columns are placed at right angles to the ceiling and are placed at right angles to the ceiling and are thus not straight. The

Spatial arrangement

The building was conceived as a square crossed by two routes: one, a road running east/west, parallel to the Maasboulevard; the other, a public ramp extending the north/ south axis of the Museum Park.

Continuous circuit

The square is divided into four parts by crossing. A sequence of contradictory experiences which would nevertheless form a continuous spiral, it is to imagine a spiral in four spiral. The cooperation with artist The restaurant interior was

designed by the artist Gunther Forg and goes well with Koolhaas's nonchalant choice of materials.

Materials design

The materials matching caused no space was allocated to be completely perfect, so the visitor is left wondering what is deliberate and what isn't.

Landscape design

As the museum park next to the building is also designed by the same architect, both places are linked into two. Architect viewed them as architecture and transposed the themes he had used in the design of the park, such as 'culture versus nature' and 'the park as nature made by man', to the Kunsthall in various ways. The columns in the large exhibition hall are clad with hollowed-out tree trunks, so that it looks as if the upper level is shored up by trees. This can be seen as an allusion to the park.

Visual Sign

The building services machine is renovated into a tower form. The east elevation which faces main street, is painted with big

logo. The logo is an attractive sign to let outsiders find out the building easily.

Problems

Maintenance

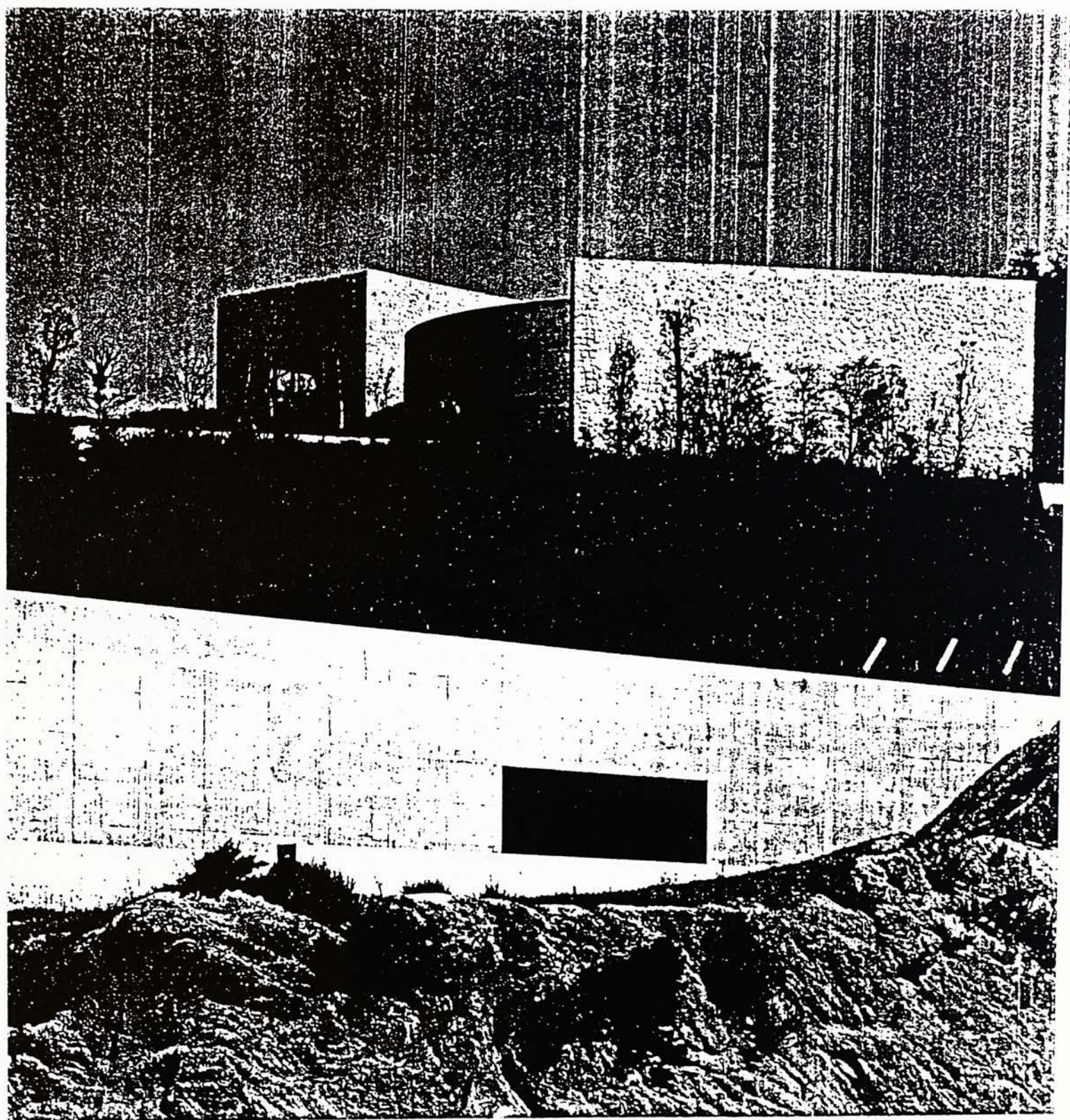
As general finishing materials such as corrugated plastic, bare concrete or galvanized steel gratings are

Accessibility

The entrance which is next to the auditorium, is located at the middle of the ramp linked from the museum park to the highway. The visitors cannot find it out directly from two different ends of the ramp, at the highway side or museum park.

Movement

The third ramp is designed in form. This is inconvenient for disabled to walk through the building. It destroyed the continuous process of circulation inside.



Naoshima Contemporary Art Museum, Naoshima

Address: Naoshima Island
 Architect: Tadao Ando
 Design: 1988
 Completion: 1992
 Gross Floor Area: 3643.38 sm.
 Site Area: 44699.99 sm.

80

Traffic

The visitors can only visit the museum by boat.

Programme

Art museum complex is sited on a promontory overlooking a quite beach, at the southern tip of the island. The museum is designed to receive visitors directly upon their arrival by boat. This contemporary art museum provides gallery and hotel services to public.

Context

Naoshima is a small island in the inland Sea of Japan. While backed by hills, the site is exposed to the ocean on three sides, and enjoys a view of distant Shikoku.

Accessibility

Coming ashore via a newly constructed wharf, visitors are greeted by a stepped plaza which functions as the entranced to the facility.

Movement

Upon entering the museum, visitors are led directly into the gallery - a large subterranean space, two levels high, 50 meters long, and 8 meters wide.

After through the gallery, they are received into the main lobby, a cylindrical volume - 20 meters in diameter, with a ceiling height of 10 meters - which can accommodate temporary exhibitions and performances, and which connects the main gallery to an hotel and an exteriors stepped terrace.

The view

The gallery, the hotel, and the stepped terrace all open - on their west side - towards the ocean, and draw the tranquil ocean scenery of commuting boats, and the light of the setting sun, deep into their interior spaces.

A stroll path circles the museum complex, its progress marked by plazas offering dramatic views of the ocean.

Relevant ideas

The spectacular surroundings are made part of the museum and its grounds, and a rich environment is created where visitors, benumbed by city living, might feel their natural sensitivities return, as they partake in art and nature.

The combination of hotel and

museum use encourage the relation between the visitors and content of art inside the space.

The scheme put forward by architect exploit all the symbolic-value associated with the museum: a box containing objects, a sacred treasure guarded by dragons. The objects are a symbol of the world.

Carre d Art, Nimes

Architect:	Norman Foster and Partners
Engineer:	Ove Arup and Partners
Funding:	City of Nimes
Design:	1984
Completion:	1993
Contract Sum:	240 million French francs
Gross Floor Area:	16,600 s.m. in total (4500 s.m. above ground)

Programme

A competition for a mediatheque -cum-museum of contemporary art was organized in 1984. Twelve internationally renowned architects were invited to participate, after which Foster associates were appointed architects.

The existing museum of archaeology, fine arts and urban history were to be housed in the new center, which would also be home to a sizable collection of French modern art, a total of 150 works which the city had on loan from private collectors. The center would also have an area for temporary exhibitions, where an annual "exposition de prestige" would be held during the summer.

The mediatheque was to be situated in another wing of the complex. The existing municipal library had become inadequate and was unable to cope with the public's changing tastes. The new mediatheque would provide both written works and visual auditory devices, a department for video material (specializing in dramatic arts), a theater booking office and an art

library. The new complex would also enhance Nimes' status as a tourist center.

Building type

The main part of the building is planned on five levels with servicing and stores below. At ground level is the mediatheque - a combination of lending library, reference library and art library together with booking offices for theaters and bullfights. Above this is a permanent modern art collection in a flexible gallery space. The different parts of the building are linked internally by a broad staircase located in an open courtyard not dissimilar in spirit from the traditional Nime urban fabric.

Context

At Nime, the monument with which the proposed Mediatheque has to establish a dialogue is the Maison Carree, the third century AD temple of Carius and Lucius Caesar, still in a miraculous state of preservation.

Design concept

High-tech version of the Roman peristyle is applied. In

contrast to Greek temples, Roman temples are not entirely surrounded by a free-standing peristyle: they consist of an open and a closed part. In Foster's version of the Roman peristyle - which is actually of Etruscan origin - the free standing "columns" are slender pillars which support the awning above the terrace. The awning forms an integral part of the roofing structure. The 'closed' part of Foster's structure is formed by glass walls in which the support pillars are clearly visible. They mirror the Corinthian embedded columns in the walls of the Maison Carree.

Layout

Even though the center had to house a wide variety of facilities, it is not out of proportion, because half of the building was situated underground. Two of the four underground levels are open to the public. The library is situated on one of these floors. The museum is situated on the upper floors. Due to the purpose of the rooms in this area, windows were not essential. The mediatheque and

the library can be viewed from the central hall, where the stairways and lift are situated.

Proportion

Three pillars are added to the corbelling roof, whereby the harmony with the Maison Carree was enhanced.

Scale

The response of a low building to echo the height of surrounding buildings.

Lighting

Architect uses local stone as a cladding material and incorporating an idea of Louis Kahn, the light funnel, to introduce diffused natural light into the library spaces.

Cafe restaurant

It is on top of the mediatheque with shaded terrace overlooking the magnificent view of the city.

Contemporary vs historical period

It is an uncompromisingly contemporary building, with the proportion, scale control and elements design are well controlled with the contextual reference. It is successful in

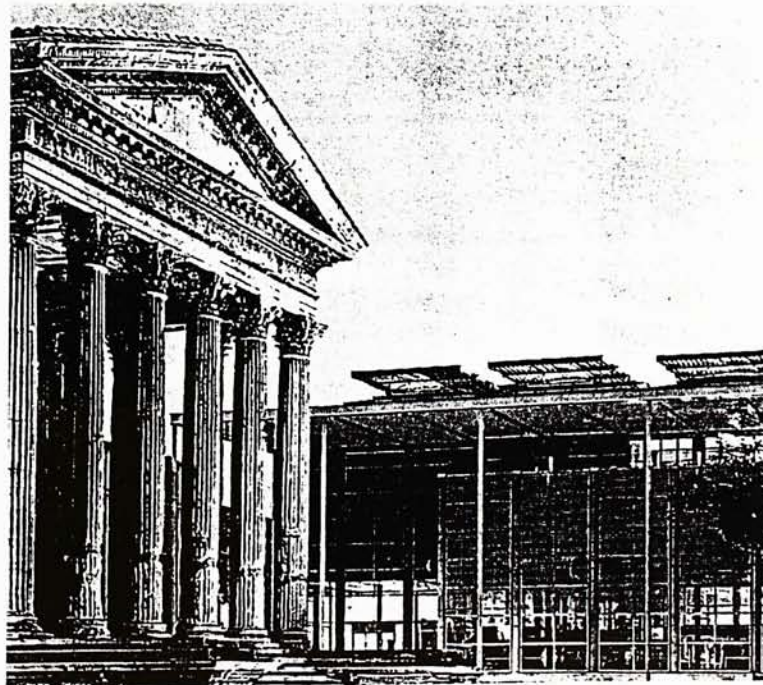
bringing about a perfect synthesis between the venerable past and the best that modern architecture had to offer.

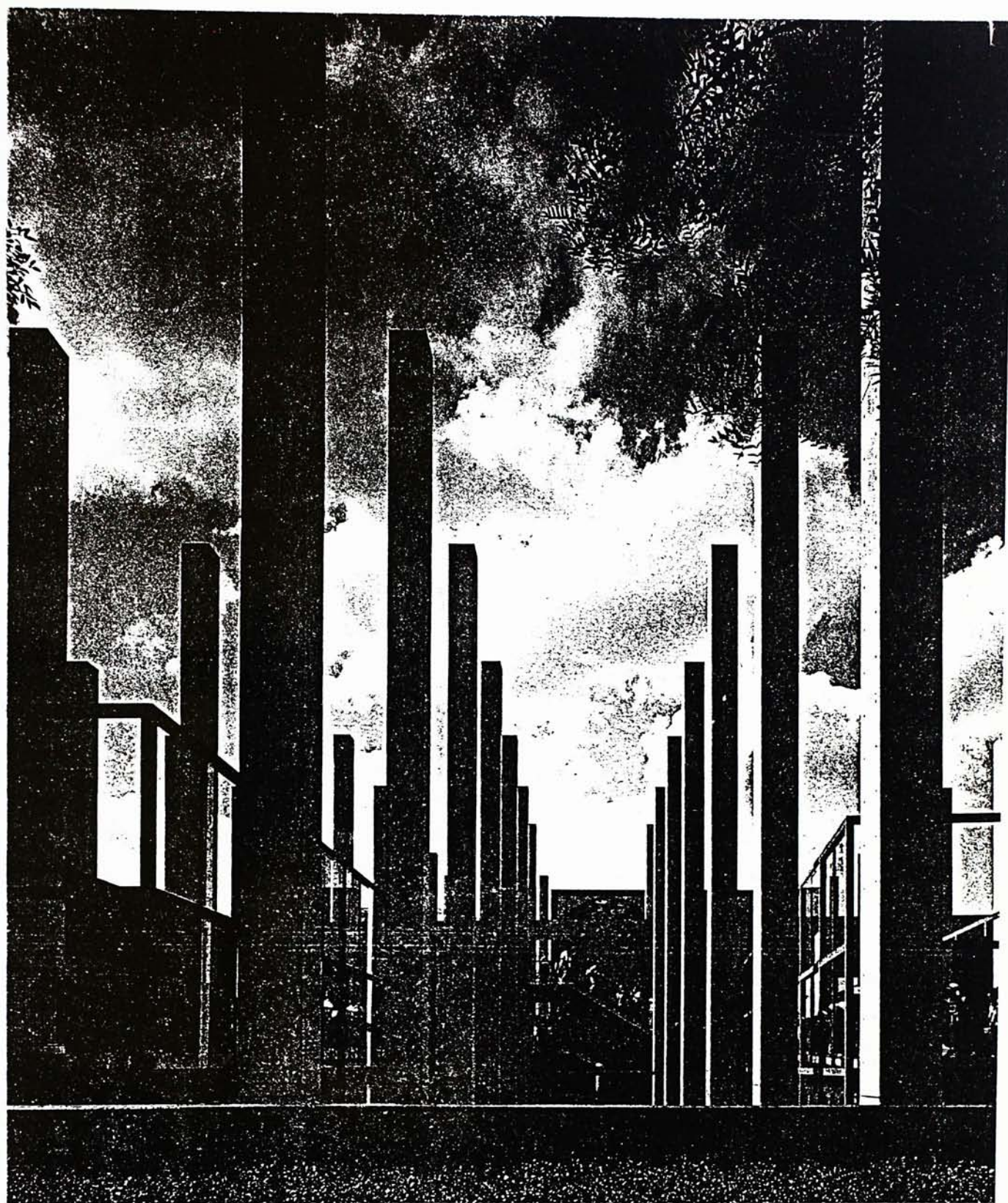
No diagonals in structure

It made the museum without the industrial look and run one terse memorandum. The reticence and its lack of technological rhetoric brought harmonious relationship with the surrounding context.

Leisure activity

The terrace on the roof top is next to the cafe restaurant where is open to the public to enjoy the drink with a magnificent view of the city and sunlight.





Garden of Fine Arts,
Tsurumi-ku, Osaka

Address: Tsurumi-ku, Osaka
 Architect: Tadao Ando
 Design: 1988
 Completion: 1990
 Site Area: 692 sm.

83

Programme

The theme of Asia first international horizontal exposition - the International Garden and Greenery Exposition, held in Osaka in 1990 - was the exploration of new concepts in horticulture and gardening, with a view to the twenty - first century. Flowering plants and other varieties from all over the world were assembled on the grounds, amid elaborately designed gardens.

Building Type

Pavilion and landscape design

Context

The garden of Fine Arts featured open-air displays of masterpieces of fine art, reproduced full -size on weatherproof ceramics technology.

Design concept

The design began from an inquiry into the essential nature of gardens - whose composition, I believe, should include not only plants, but all the elements of nature. Taking water, wind, and light as its motifs, the Garden came to

embody a proposal for a new form of kaiyu-shiki - or "tour-style - garden.

Elements

Forty-five pillars, 12.6 meters high, were arranged on an even grid in a pond.

Ramps

They took the form of glass-walled roofless corridors - ascended in opposite directions, suspended above the pond. Functioning as outdoor art galleries, the ramps displayed images reproduced from Chinese scrolls.

Wall painting

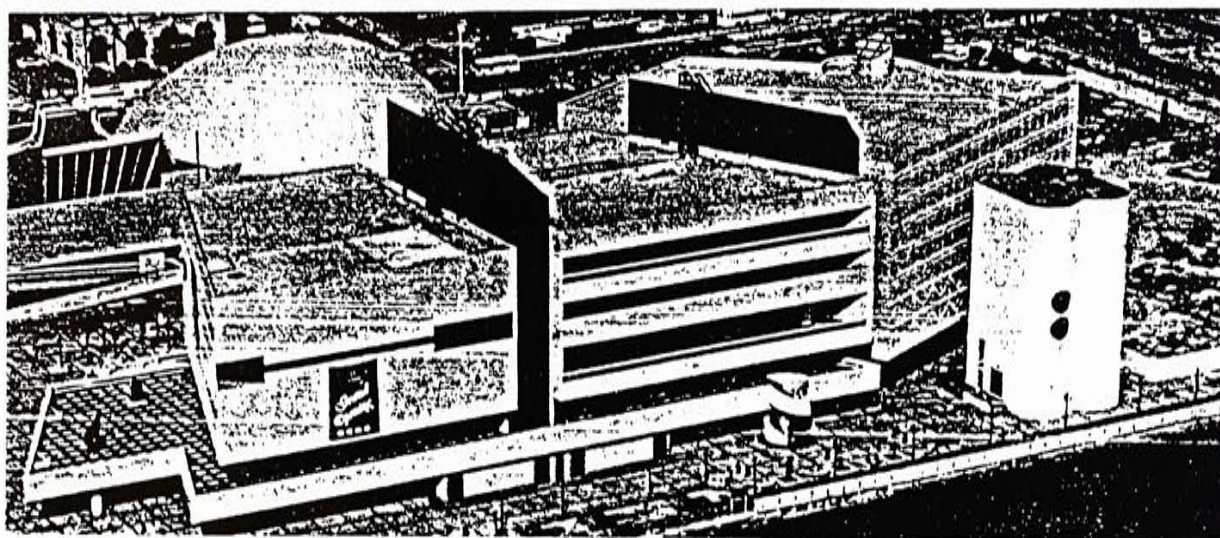
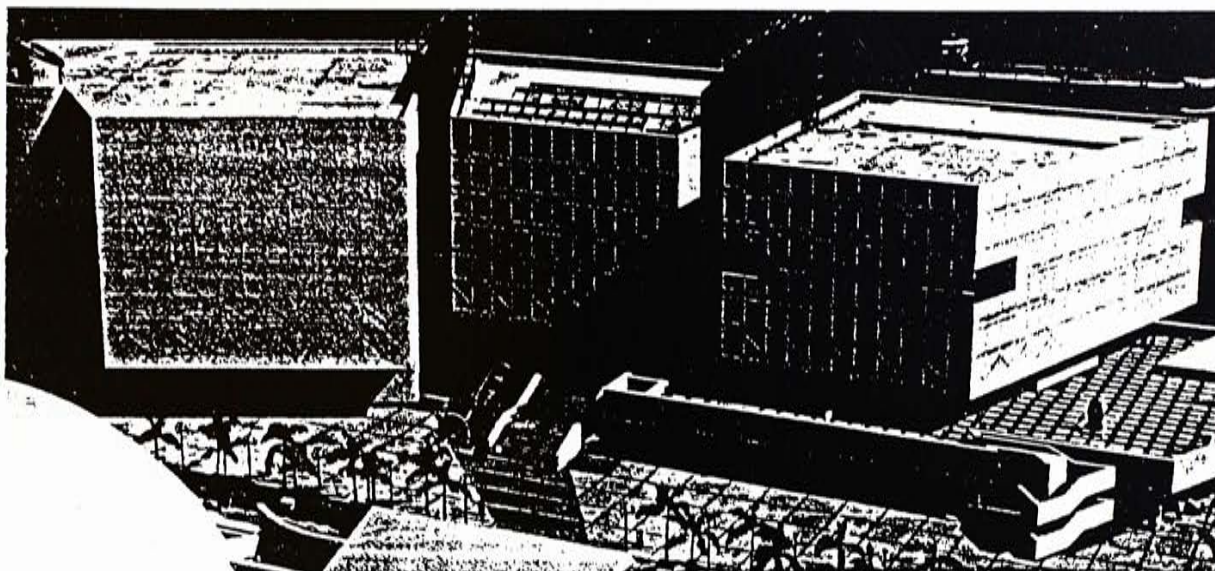
In the entrance space, Michelangelo's The Last Judgement and Leonardo Da Vinci's The last Supper were presented as large murals, overlooking a sunken garden. A format of display producing optimal viewing conditions was adopted for each picture, which, rather than being viewed from one level in the conventional manner, could be viewed from all angles.

Relevant ideas**Outdoor exhibition area**

It offered the visitors the experience of viewing masterworks of art with their senses awakened by light and wind - experiences of art involving, not only their visual sense, but their entire sensibilities, that will be likely to remain long in their memory.

Materials combination

It was harmonious to combine the design of ceramic tiles with the painting pattern pasted on huge concrete wall. The grand impression of painting remained to be presented in this new environment.



Hong Kong Museum of Art, Hong Kong

Address:	Salisbury Road, Tsim Sha Tsui
Architect:	Architectural Services Department
Engineer:	Architectural Services Department
Funding:	HK\$ 215.4 millions
Completion:	1991
Built Area:	17,530 sm.

Programme

Hong Kong Museum of Art is designed for art displays, promotion and education. It comprises six art galleries, and other supporting facilities such as artifacts storage, conservation laboratories, a lecture hall, art studios, an art reference library and offices. The size of gallery ranges from 800 sm. To 1400 sm. And the clear height ranges from 3m. To 4.5m. to cater for different types of exhibits, including ancient Chinese fine arts and contemporary Hong Kong arts.

Building Type

The museum is five storeys tall, with one level of basement.

Context

It is located with the Auditoria Block, Hong Kong Space Museum, it forms part of the Hong Kong Cultural Center.

Design concept

A modular grid of 1.2m. is adopted for the suspended ceiling, exhibition cabinets and services layouts, which can accommodate different layout configurations for various

types of exhibitions.

Layout

The building is divided into three blocks.

Facade

Its windowless facades reflect its functional requirements of screening ultra violet light from the galleries. Large windows are provided at the central lounge of each floor, where visitors can relax and enjoy the harbor views.

Materials

The use of profile and plain ceramic wall tiles shows the unity of the museum and other buildings of the HKCC, while the more refined tile patterns reflect the identity and character of the Museum.

Ramps

They took the form of glass-walled roofless corridors - ascended in opposite directions, suspended above the pond. Functioning as outdoor art galleries, the ramps displayed images reproduced from Chinese scrolls.

Relevant ideas

Circulation

The main vertical access is located at the central block which divided the exhibition areas into two separated blocks. This approach provides a clear vision for the visitors on each gallery's location.

Problems

The windowless facades design ignores the advantage of Victoria Harbor view.

The inappropriate profile and plain ceramic tiles were chosen as the external wall finishing material that cannot present out the atmosphere for the fine arts' context. It is easier to relate the ideas on public toilet.

As the movement among each gallery relies on the vertical circulation by escalators and lift machine. This approach is inconvenient to the disabled and aged people. Moreover, the rigid and repeat arrangement of space from floor to floor cause a regular and dull movement experience.

5.3

Special studies
on environmental
issues

5.3a

Environmental
control

Establishing performance criteria for the museum environment is a balancing act from the beginning. The conditions best suited for the preservation of the collection are weighed against the comfort of staff and visitors. The climate and site, and the well-being of the building itself, must be considered, especially in the case of an existing or a historical structure, which be threatened by the very conditions that best safeguard a collection.

1. Humidity and temperature

All organic substances seek a state of equilibrium with the relative humidity of their environment. Below 35% at room temperature, objects tend to dry out, shrink, or become brittle. At high relative humidity, they may swell. Paper can stain, soluble glues may weaken, and mold can appear. Changes in temperature cause expansion and contraction of heat-conducting materials such as metals.

Performance Requirements

Relative humidity (RH) and temperature

Group 1: Objects able to tolerate variable conditions:

Ceramic, unpolychromed stone and marble, gold, silver, stable glass

RH min. 25% in winter

max. 50% in summer

+/- 10% RH daily only

Temp. 21 degree Celsius

Group 2: Objects that require stable conditions:

Organic materials, paintings on canvas, wood furniture, polychromed wood, cellulosic materials, paper, books, textiles and costumes, leather, parchment, bone, ivory (including miniature paintings)

RH min. 35% in winter

max. 50% in summer

+/- 6% RH daily only

Temp. 21 degree Celsius

Group 3: Objects that require extremely stable conditions:

Inlaid, gilded and lacquered furniture, wooden musical instruments, panel paintings or wood, icons, illuminated manuscripts, Japanese screens

RH 50% +/- 2% daily

Temp 21 degree Celsius

2. Air Quality

Much indoor air pollution, gaseous and particulate, is delivered by ventilating systems. Without filtering, sulfur dioxide, nitrogen oxides, and ozone can reach high enough concentrations to affect collections seriously.

The placement of air intakes should be carefully considered by the museums which is located in urban area. The air pollutant was emitted from industry and automobile.

Performance requirements

A positive air pressure is established inside to prevent outside polluted air from penetrating into the filtered environment.

Particulate filters are screens or meshes placed in chambers or trays in the path of the air.

3. Lighting

Both natural and artificial light would be controlled to avoid fading of fabrics, and deteriorating of water color paintings and photographs. But this control shall not affect the quality of lighting inside.

Performance requirements

Ultra-violet filters can be beneficial, expert advice should be sought for most objects of value.

The light level

Group 1: Objects especially sensitive to light:
textiles, watercolors, prints and drawings, manuscripts, dyed leather

Max. illuminance: 50 lux

Ultraviolet radiation: 75 microwatts/lumen

Group 2: Objects less sensitive to light:

oil paintings, tempera paintings, undyed leather

Max. illuminance: 200 lux

Ultraviolet radiation: 75 microwatts/lumen

Group 3: Objects insensitive to light

Metal, stone, glass, ceramics, jewelry, enamel

Max. illuminance: 300 lux

Ultraviolet radiation: 75 microwatts/lumen

4. Condensation

In hot weather, when the HVAC system is in its air-condition, dehumidifying mode. The moisture in the exterior air meets cool, dry surfaces inside and causes condensation inside the building. In winter time, condensation may form as the warm, moist air of the interior permeates the wall encountering the cold, dry air outside.

Performance requirements

Heavy insulation in walls and attics, double or triple glazing, and vapor barriers are used to buffer the building. However, an absolutely impermeable vapor barrier is difficult to achieve.

5. Materials

Care must always be taken when selecting the modern materials used in display. The materials shall contain elements which are harmful to human health and artworks conservation, presents in museum atmosphere.

Performance Requirements

New concrete is usually alkaline and, although dry to the touch, requires time to cure and release its moisture.

Some plastics, such as thermoplastic tiles and their adhesive, can affect photographic material. This should always be mounted on an acid-free base, such a rag board, not a mechanical wood-pulp board, and the special adhesive used.

5.3b Climatic control

The system should meet the specifications set for temperature and relative humidity, four interrelated operations are necessary: heating, cooling, humidifying, and dehumidifying.

The system should be designed to meet the challenge of the unusual, if infrequent, extremes in weather, as well as the swing seasons of spring and fall when conditions can vary widely day to day.

Performance Requirements**1. Ventilation system**

Solvents used in conservation laboratories and workshops should be prevented entering into other parts of the building.

2. Micro-Climates and buffering

An object requiring precise controls can be accommodated in a micro-climate - that is, an air-tight container or case that resists environmental swings in the immediate surroundings.

The spaces on the perimeter of a building are more likely to be affected by weather changes than those buried deep in the interior. Sensitive objects can in this way be given micro-environments, rather than making the whole building a macro-climate.

In a gallery of oil paintings, one or two panel paintings might be accommodated in a special case with internal climate control.

On a larger scale, if a number of objects that would be exhibited together is substantially different as a group from other parts of collection, the gallery or galleries might be segregated into a discrete heating, ventilation, and air-conditioning (HVAC) zone.

5.3c Building services control

1. Fire

Damage to objects in museums is caused not only by the fire itself but even more by the use of water to fight fire. Prevention rather than cure is emphasized on fire issue.

Performance Requirements

The structure and finishes of new buildings should be as incombustible as practicable. Smoking is never permitted in museum. Fire extinguishers should be of types that minimize damage.

2. Acoustics

Sound isolation between rooms can often be achieved with common sense and careful planning and may be less costly than containing the noise disruption by physical barriers.

A serious effort should be made during design and construction to reduce and control the noise generated by the building and its eventual occupants. The vary nature of museum spaces, the intensive HVAC systems add up to potentially noisy buildings.

Performance Requirements

The reduction of noise generated by equipment and its installation, the use of materials to reduce the transmission of noise, and the use of sound isolation to reduce the transmission of noise from space where noise is unavoidable.

Outdoor noise sources shall be reduced by building's configuration, the advantages of natural or artificial noise barriers and arrangement of room spaces.

Restaurant is the source of a number of sounds - voices, clanking dishes and silverware, and kitchen noises. Physical or acoustical isolation of an

audience and those in areas adjacent to the auditorium. One strategy is to look for the possibility of using quiet or unoccupied spaces, such as storage areas or corridors, as buffers.

3. Security

Museum contains objects of value should be provided with good security systems.

Traditionally, reliance has been mainly on attendants or wardens.

The security is maintained by spatial, mechanical and electrical measures to prevent the removal and damages of objects.

The maximum visual coverage from the warding position is provided.

Performance Requirements

The access between the public areas and the administrative section are fully secure.

There should also be facilitated by ensuring that there are no hiding places, such as cleaners' cupboards, opening directly off the public areas.

The control of egress during a fire alarm, as a false alarm, can be used as a diversionary tactic during a theft.

All external doors and windows should of course be protected from illegal entry.

4. Technology advancement

All collected data in MOCA intended to be stored into the computer and make them accessible to the public.

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